20TH ANNIVERSARY
SPECIAL ISSUE · III

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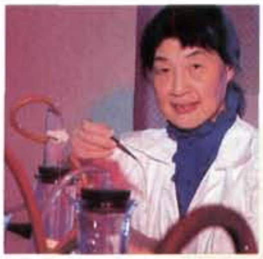
New York

HOW WE LIVE NOW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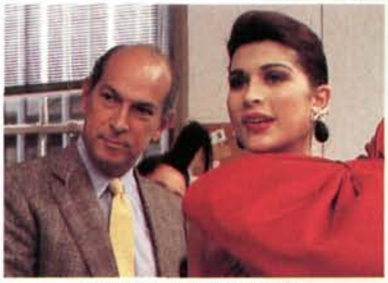
OSCAR DE LA RENTA AND MODEL

E PHANTOM BACKSTAGE

'HOTEL' STUDENT

To live in New York in the spring of 1988 is to confront extremes of flaunted wealth and poverty unknown since the Gilded Age. Never has the city seemed so full of energy and creativity—and yet so distracted and frivolous. And never in the postwar years

onscious of sharing their lives with

sperate, and doomed. In this issue,

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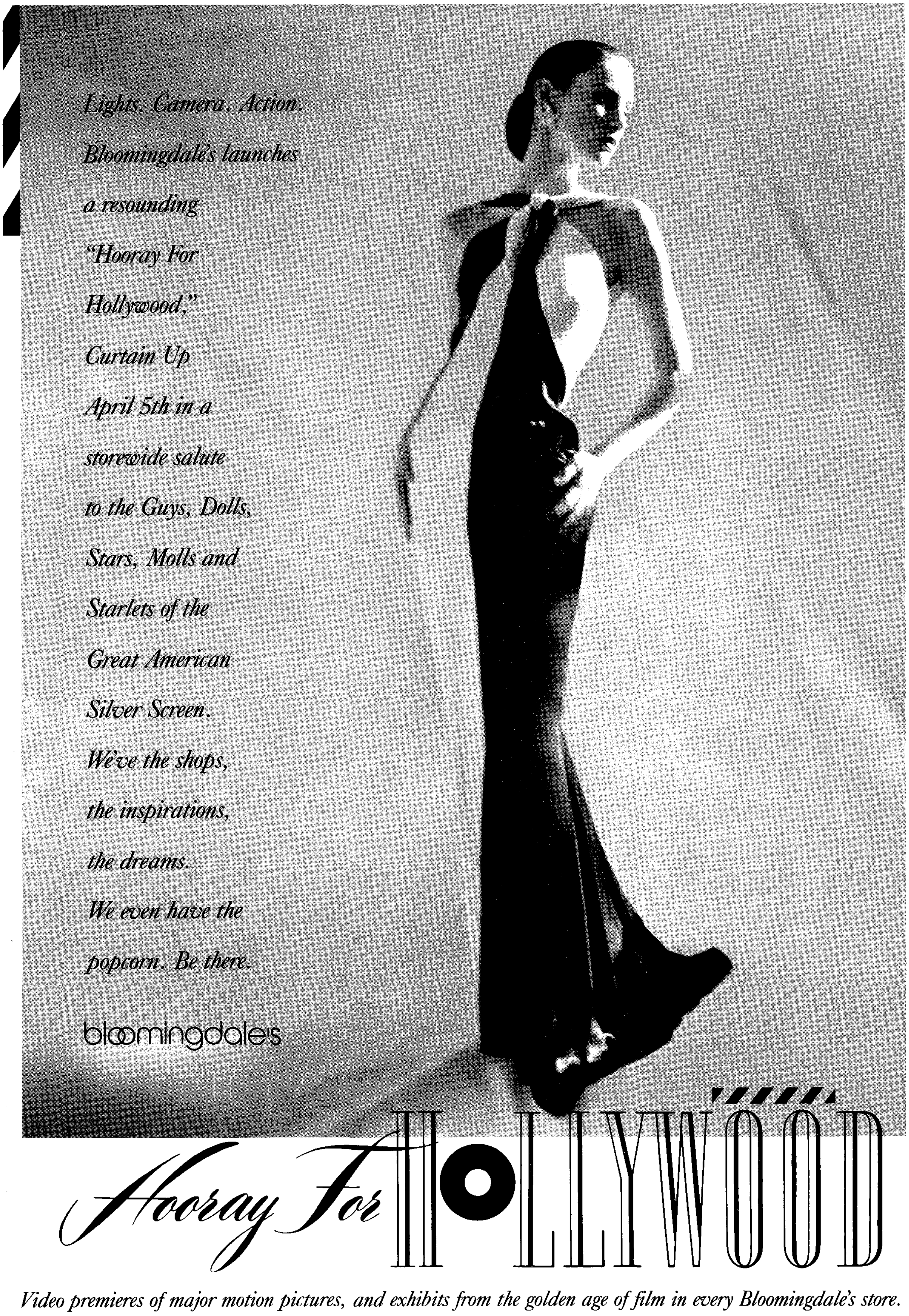

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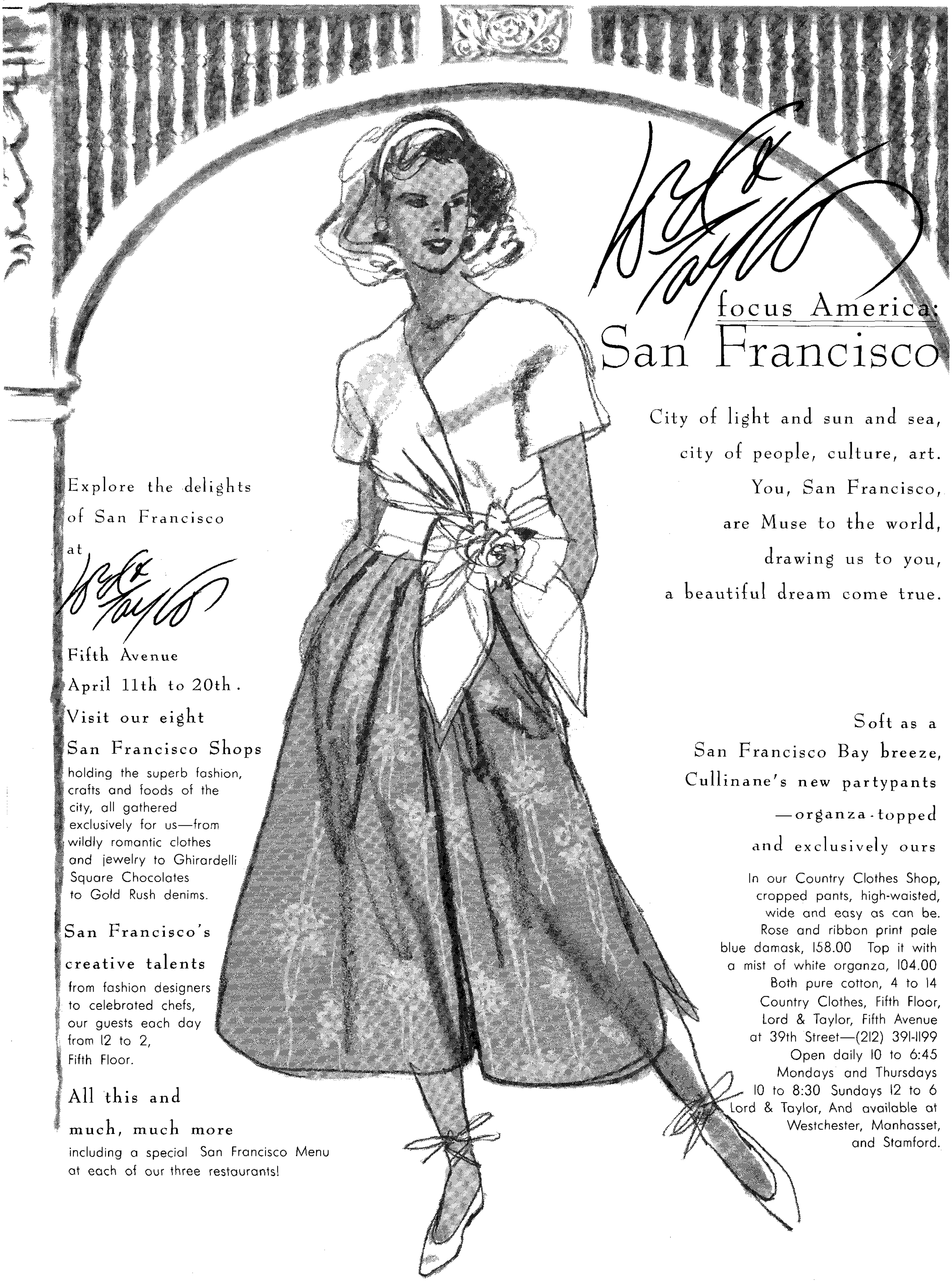

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NEW YORK

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DELIVERY MAN

HEAVY-METAL FAN

A BLOOMINGDALE'S SPRITZ

you'll experience the high life of today's New York—lunch at Mortimer's, a fitting with Oscar de la Renta, a backstage visit with the Phantom of the Opera—and the other side. You'll also meet the lovelorn still venturing out on blind dates, upright couch potatoes stalking the video stores for the latest hit, poets and headhunters, a rare-book dealer and a streetwalker, a Chinese-food delivery man with ambitions of his own. And you'll meet resolute New Yorkers fighting to save lives—in the Bellevue emergency room, in crack-ridden slum streets, in the lab where blood is tested for the AIDS virus—and to rescue young minds in a classroom for homeless hotel kids. A score of *New York*'s writers contributed to this issue. It was conceived by Richard Babcock, who edited the articles. Piece by piece, these stories provide glimpses into a city absorbed in individual glory and anguish. Together, they are a mosaic of our lives today.

EDWARD KOSNER
Editor and Publisher

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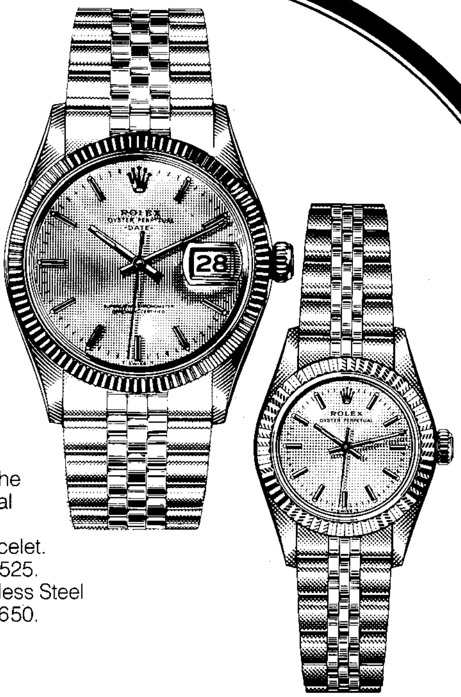

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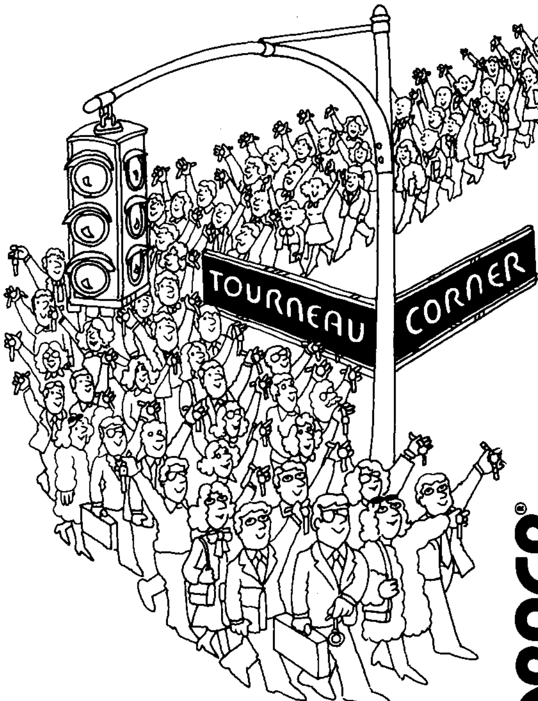

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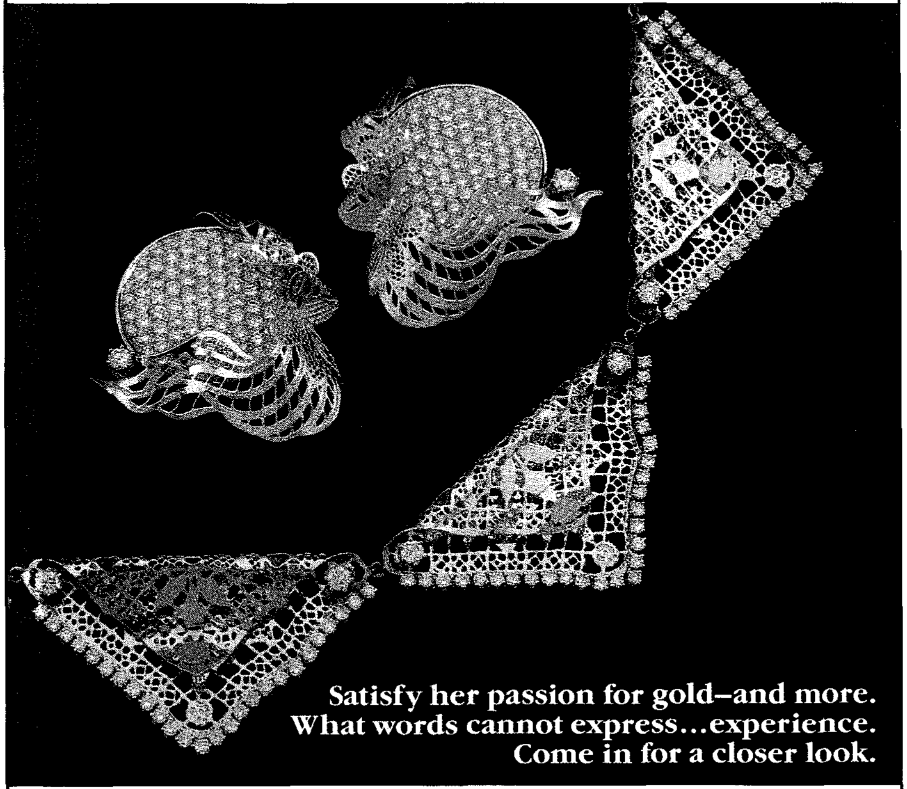
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LETTERS

House of the Rising Son

THANK YOU FOR THE TIMELY ARTICLE on carpetbagger Andrew Cuomo ["The Other Cuomo," by Jeanie Kasindorf, March 21], who has decided to leave his home borough and do his thing in Westchester County. Does this Park Avenue lawyer actually believe that a spot adjacent to Westchester Community College is the perfect site for a large housing project for the homeless?

Though Jeanie Kasindorf told us what Cuomo wears, drives, smokes, and drinks, she didn't answer a very important question: Why did Westchester County Executive Andrew O'Rourke, a Republican who was badly beaten by the Cuomos in the last gubernatorial election, invite Democrat Cuomo to Westchester to help build his political platform?

Heinz A. Hegmann
North White Plains, N.Y.

ANDREW CUOMO SAYS THAT HIS SALARY is in the low six figures and that in 1987, he made more money in the stock market than he did from his law firm.

So how come he still hasn't paid off his student loans?

Betty Hoffman
Manhattan

THAT WAS A GREAT PROFILE OF ANDREW Cuomo. I felt as if I found out what he is *really* like, instead of hearing about him from some publicity machine. Nice work.

Thomas Whipple
Manhattan

No News Is Good News

AL SHARPTON AND HIS CRONIES ARE A disturbing example of what can go wrong when TV news departments are manipulated by racist agitators ["The Sound Bites and the Fury," by Edwin Diamond, March 28].

In general, TV viewing is down and will probably continue to decline. Clear-thinking New Yorkers are not going to

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

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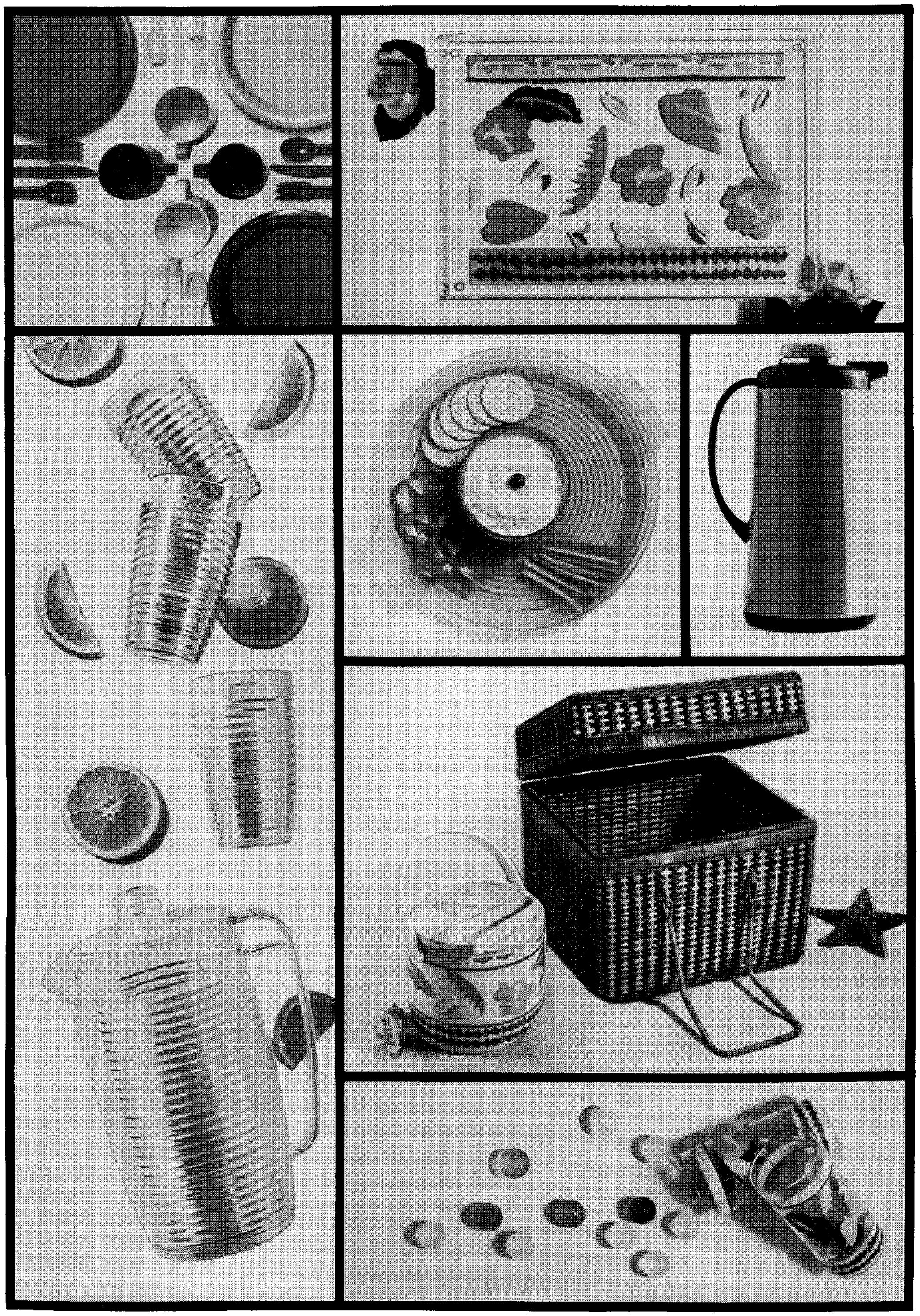

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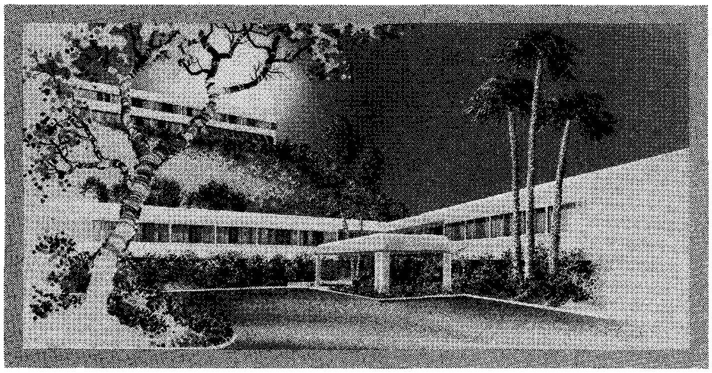

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watch this repetitious nonsense night after night. I was surprised by how easy it was to break the evening-news habit.

Marty Schwartzberg
Manhattan

Book of the Moment

TOM WOLFE'S MANNER MAY BE "SELF-deprecatory," but his literary pretensions are not ["The Book on Tom Wolfe," by John Taylor, March 21]. Despite the comparison, the contemporary equivalent of a Balzac, Flaubert, or Zola has yet to emerge. Though Wolfe has successfully captured the superficial spirit of the decade, he has not addressed the underlying timelessness and mediocrity of the people. Balzac, in *Père Goriot,* writes in an enduring way of the Maison Vauquer: "Lodgers and boarders came in, greeting one another and uttering those nullities that for some Paris minds constitute wit, in which stupidity is the main ingredient, and gesture and inflection the main merit. This sort of slang is always changing. The jest about which it turns never has more than a month's life. Some political event, some judicial trial, some street song, the carryings-on of some actor—all help to keep up such a sort of wit, which lies particularly in taking ideas and words like tennis balls and tossing them back and forth as if with rackets." Nor has Wolfe attempted to describe an individual's quest for happiness.

Flaubert captures a common truth when he describes Emma Bovary as "waiting for something to happen. Like a shipwrecked sailor she scanned her solitude with desperate eyes for the sight of a white sail far off on the misty horizon. She had no idea what that chance would be, what wind would waft it to her, where it would set her ashore, whether it was a launch or a three-decker, laden with anguish or filled to the portholes with happiness."

I could go on and on. Though I'm not belittling Wolfe's achievement—I enjoyed his novel immensely—he has yet to touch fundamental human chords the way his literary idols have.

Cathryn M. Cronin
Manhattan

SOME BOOKS ARE GOOD. SOME BOOKS are great. *The Bonfire of the Vanities* is one of the greatest novels of our time. Tom Wolfe is the Voltaire of the twentieth century.

Howard Goldberger
Wantagh, N.Y.

Fairfax Update

BERNICE KANNER'S EXCELLENT PIECE ON John Fairfax, Ltd., and its U.S. pub-

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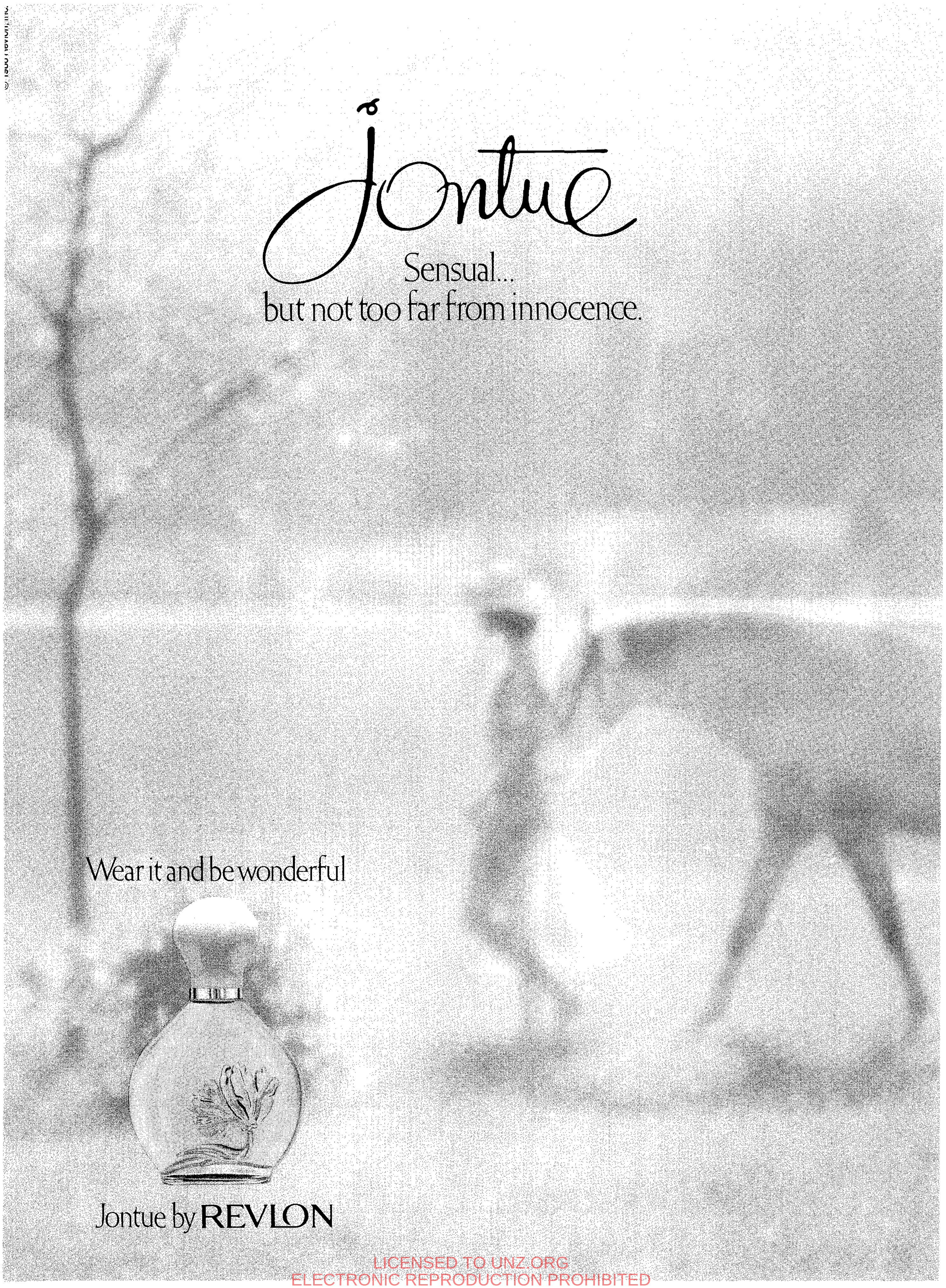
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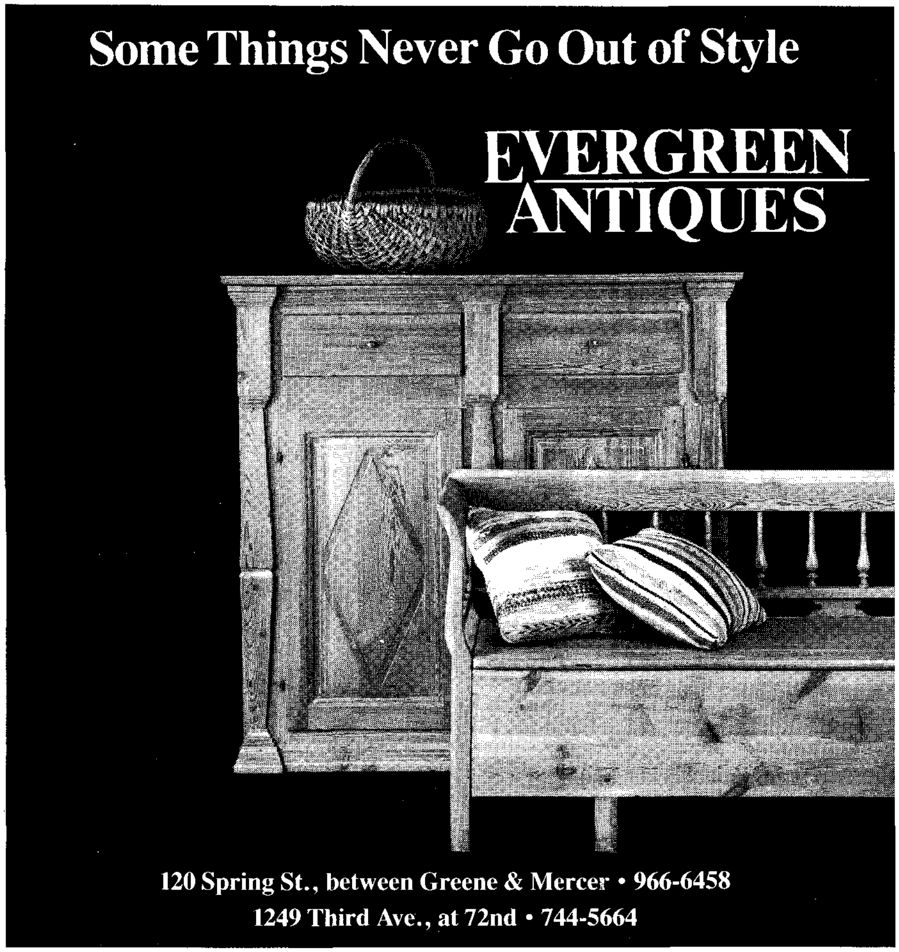

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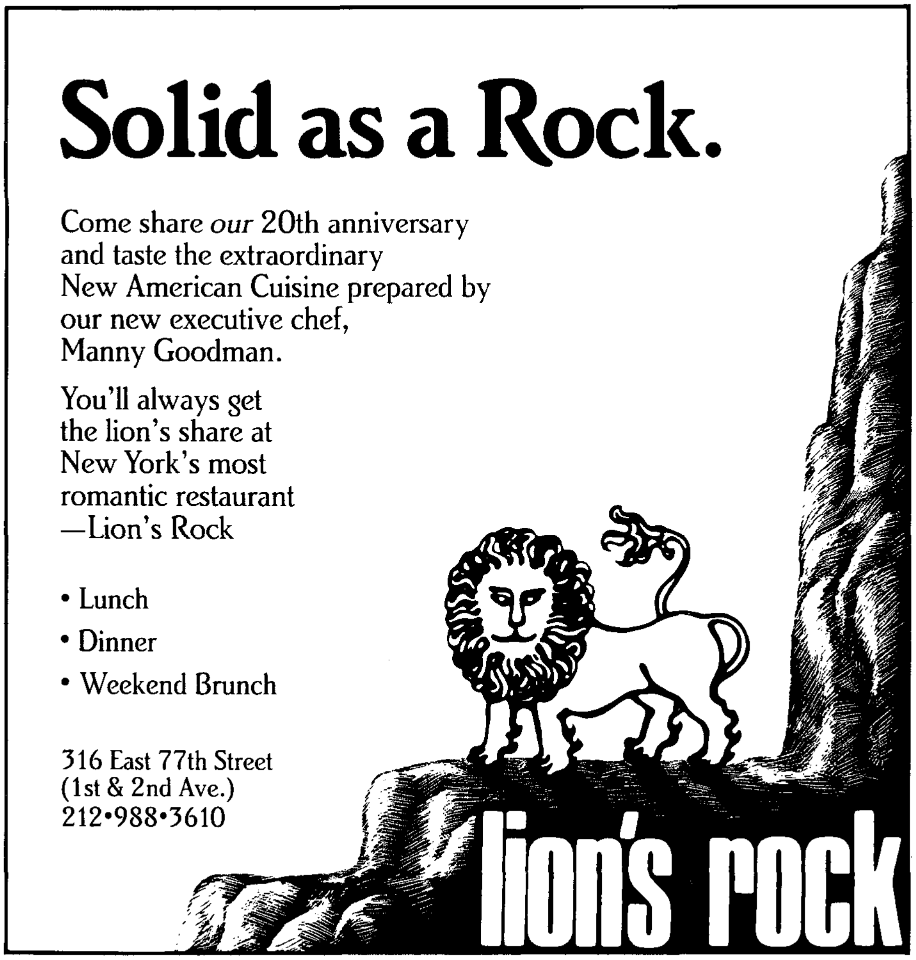

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lications ["On Madison Avenue: Up From Down Under," March 21] was superseded by events that took place within 24 hours after *New York* went on sale.

Here is the latest. We have an exclusive option to buy *Ms.* and *Sassy* from our parent company, John Fairfax, Ltd. We have hired the Jordan Group to help us find an investor, and we intend to take an equity position in the new company. Negotiations are well advanced, and we expect the transaction to be completed by April 30.

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President
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Fairfax Publications (U.S.), Ltd.
Manhattan

Clothes and the Woman

IN "THE SUBJECT IS MOSES" ["THE CUTting Edge," March 14], Michael Gross describes Rebecca Moses as a "splashy failure" whose "loss of momentum [could] be fatal to [her] career." Gross also says, "If nothing else, her brief career shows what a girl will go through to see her name on a label." Why this sexist character assassination? And how did a woman described in such terms make "enough of an impact that, seasons after her last coherent and timely collection, women who bought her clothes still talk about her"?

On the other hand, Gross talks admiringly about Victor Coopersmith's "steely-blue gaze, as unwavering as his resolve." What a hero.

No wonder Moses wants to have control.

Devis N. Yadegar
Santa Monica, Calif.

A Graves Situation

THE PROBLEM WITH THE PROPOSED ADdition to the Whitney Museum ["Intelligencer: Graves Unhinges the Whitney," by Peg Tyre and Jeannette Walls, March 21] may be that, although the Marcel Breuer original has won landmark status, it is unimaginative and uninspired. Architect Michael Graves will need help if he is to transform *that* sow's ear into a silk purse.

Morris Propp
Manhattan

In All Fairness

"DEARIE BIDDING FOR BIAGGI SEAT" ["Intelligencer," by Peg Tyre and Jeannette Walls, March 7] sounded like a candidate's press release. It seems that John Dearie is ignoring the New York State Fair Campaign Code—which he helped to enact—which requires that the entire result of an opinion poll be made public.

It is not necessary that the candidate

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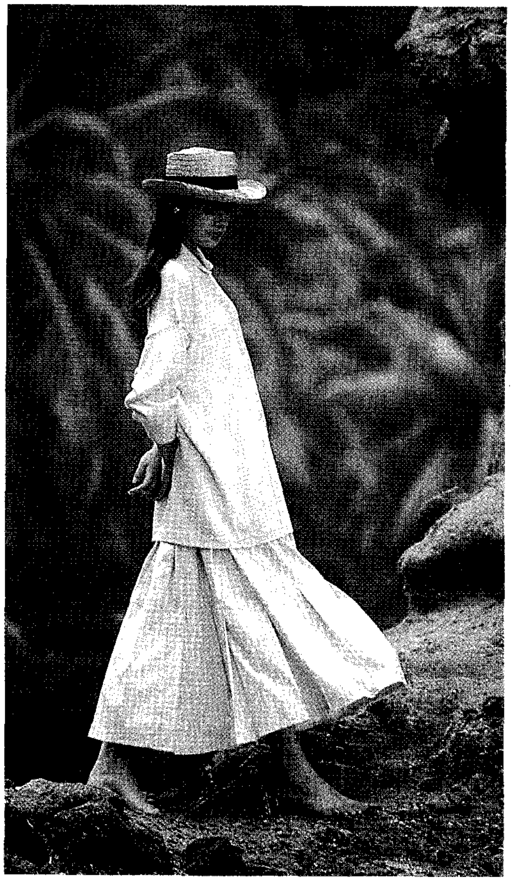

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release this information, but he may cause it to be made public. Since polling information is highly confidential, it is unlikely that a pollster would jeopardize his career by making anything public without the consent—tacit or otherwise—of the candidate. The Fair Campaign Code was enacted to ensure that "all political campaigns be conducted under a climate promoting discussion of the issues . . . without inhibiting or interfering with the right of every qualified person . . . to full and equal participation in the electoral process."

J. Lawrence Barrett
Mohegan Lake, N.Y.

Tabloid Titillation

WHAT TROUBLES ME ABOUT PETER KAlikow, the new owner of the New York *Post* ["The Scoop on the *Post*," by Edwin Diamond, March 7], is that he was initially attracted to the paper by its use of a "big picture" of Donna Rice to illustrate the story about her and Gary Hart. So the paper will most likely continue its "cheesecake" picture policy, a practice that may turn off many potential readers.

Bette Dewing
Manhattan

In Self-Defense

GOTHAM BAR AND GRILL'S RESERVATION policy has recently come under fire in your "Letters" column ["Disillusioned Diners," January 25, and "No Cause to Celebrate," March 14]. We do request that all parties reconfirm the day of the reservation; in turn, we do our best to reach every party who has not confirmed. If, however, by 4 P.M. no contact has been made, we strike the name from the reservation book and place it on a "seat if possible" list.

The managers who arrange the seating at Gotham are professionals. Yet each night, their job is complicated by forces beyond their control. Our reservation policy is an attempt to reduce uncertainty so that you will have only the fondest memories of Gotham Bar and Grill.

J. Scott Carney
General manager
Gotham Bar and Grill
Manhattan

Social Studies

YES, *thirtysomething* IS A GOOD SHOW ["All in the Family," by Phoebe Hoban, February 29]. But an article on *A Year in the Life* might have been even more worthwhile. In addition to handling the same issues as *thirtysomething*—and far more intelligently—this show deals with social issues like racism, AIDS, and teenage sex.

Topaz Le Torneau
Manhattan

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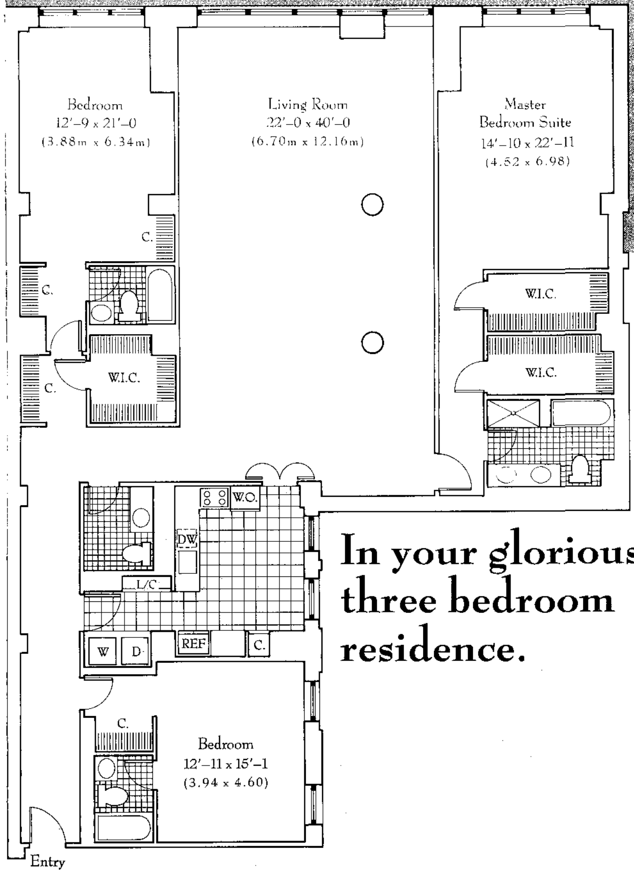
Bedroom
12'–9 x 21'–0
(3.88m x 6.34m)
Living Room
22'–0 x 40'–0
(6.70m x 12.16m)
Master
Bedroom Suite
14'–10 x 22'–11
(4.52 x 6.98)
C.
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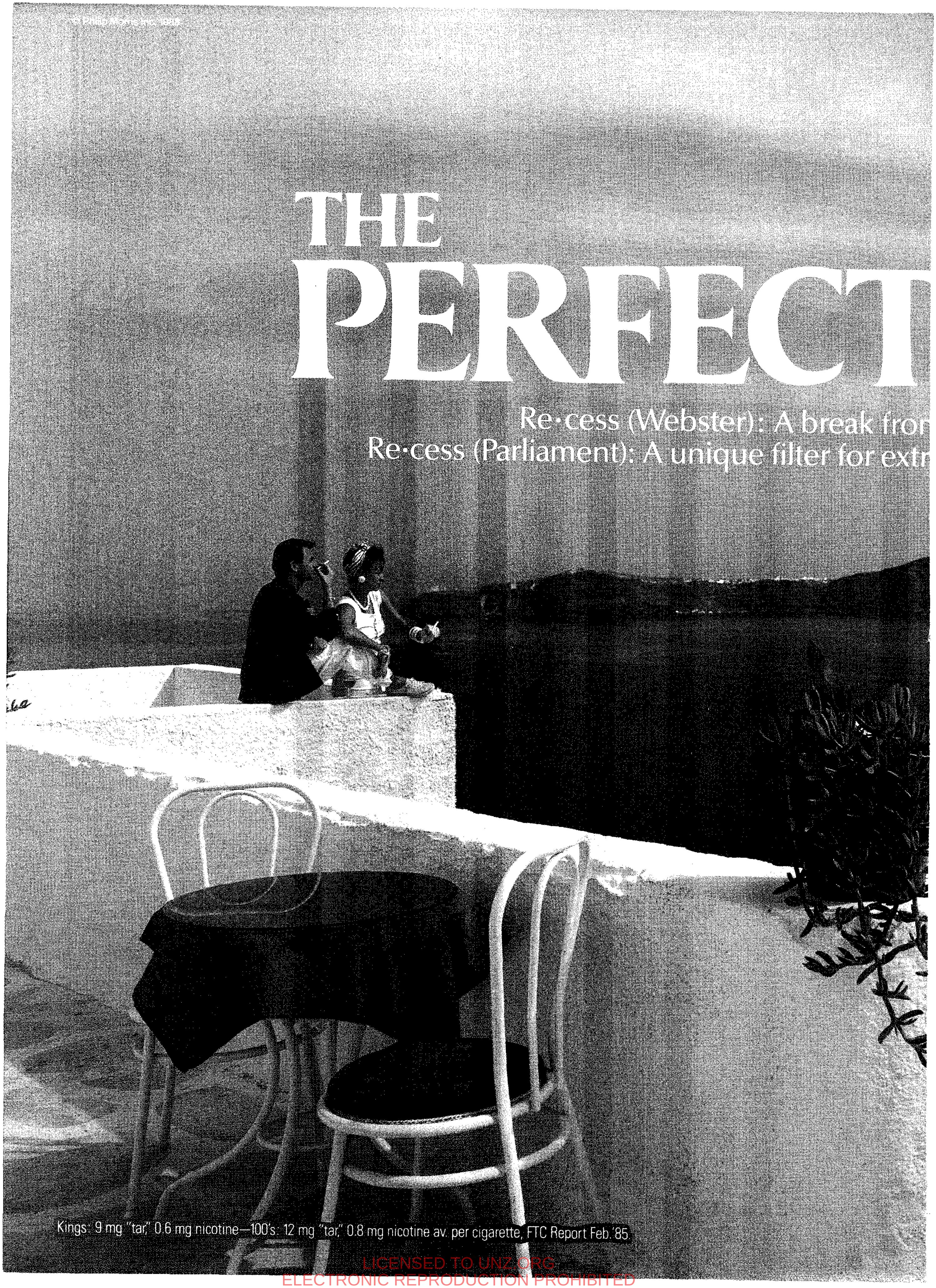
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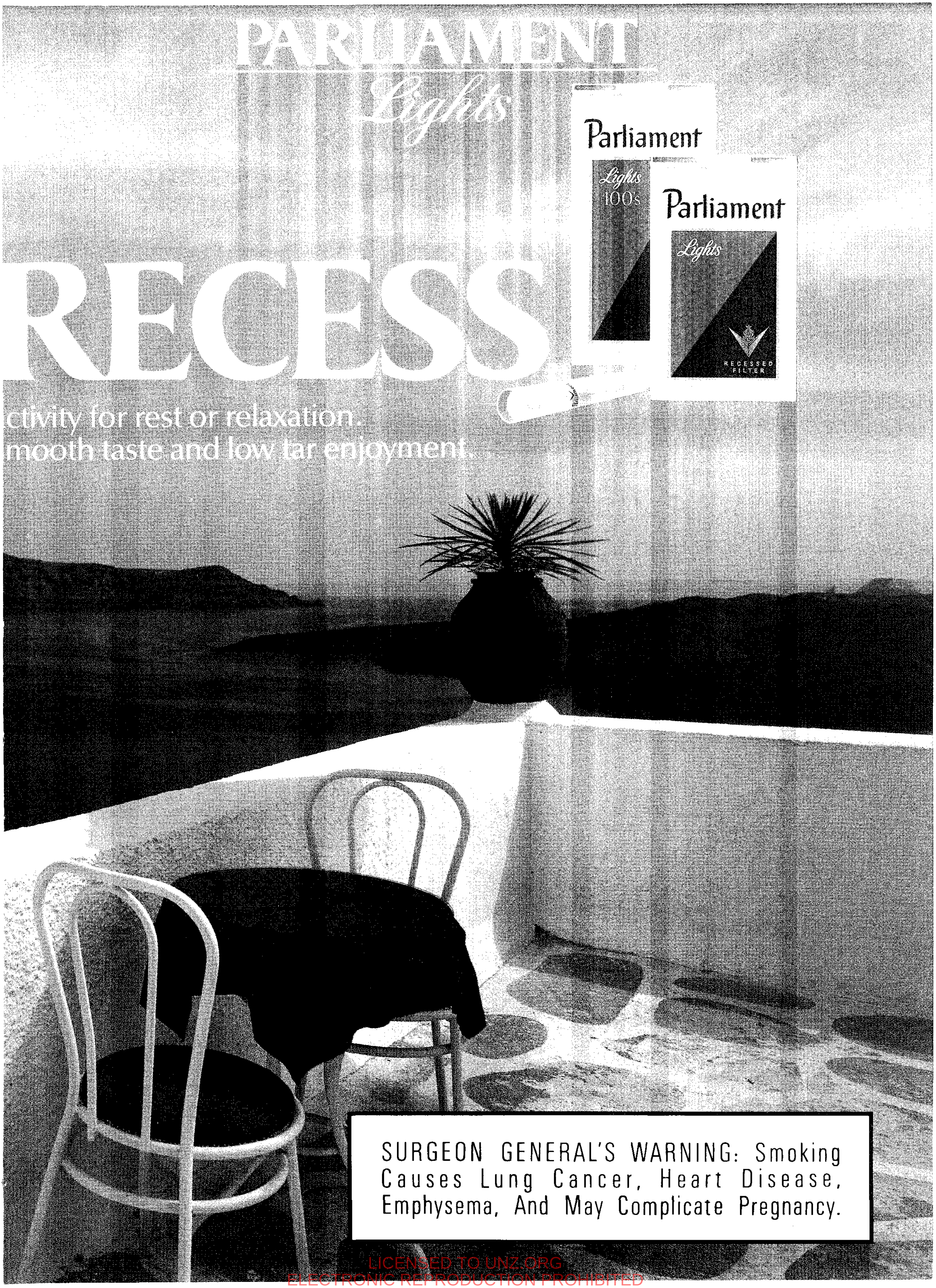
Kings: 9 mg "tar," 0.6 mg nicotine—100's: 12 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Feb.'85.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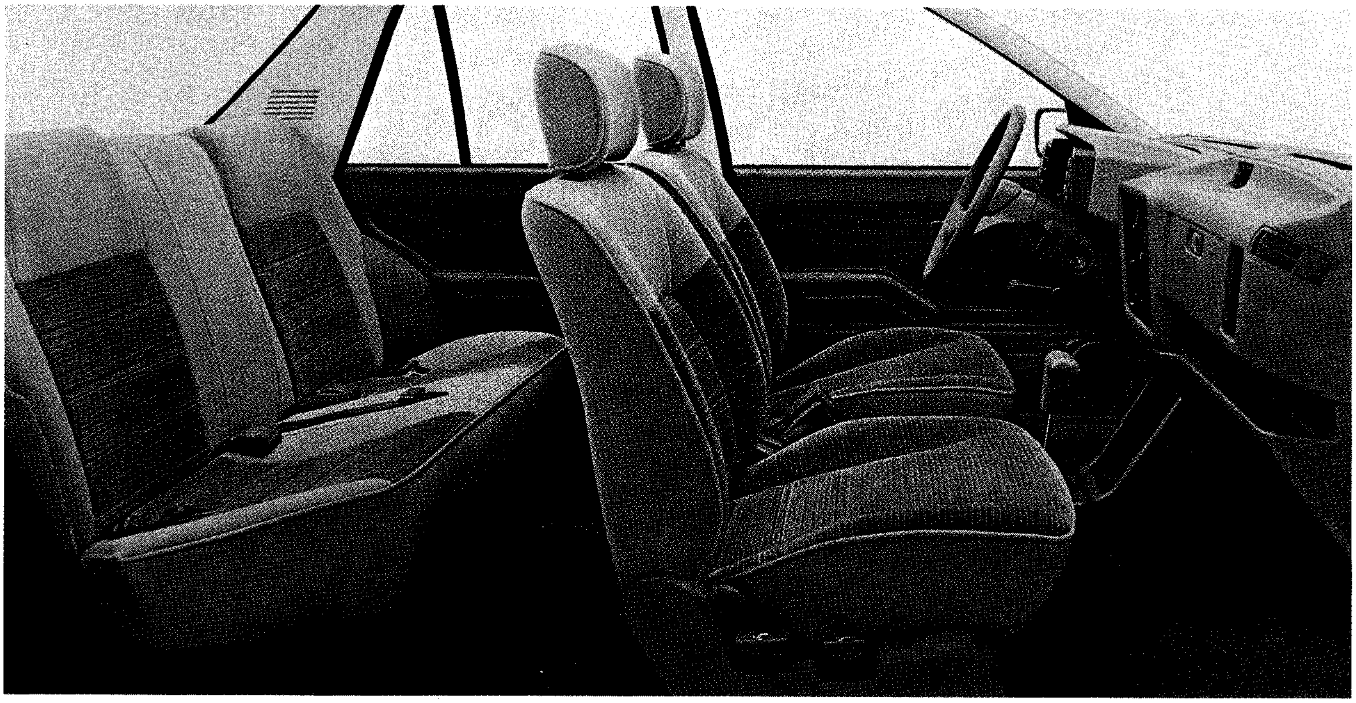

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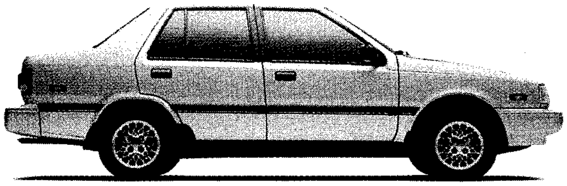

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© 1987 Hyundai Motor America Seat belts make sense.

NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

SALOMONIC DECISION...SPAGHETTI QUESTIONS...DISORGANIZATION MAN...ROAD ACTION

SALOMON MOVING IN ON DREXEL SPACE

A real-estate source says that Salomon Brothers chairman John Gutfreund is close to signing a deal to move the company's headquarters to 7 World Trade Center. The brokerage firm was supposed to move into Mort Zuckerman's Coliseum project but pulled out last December.

Seven World Trade, a 47-story tower on Vesey Street at West Broadway, was built by Larry Silverstein for $300-million. The building, which includes nearly 2 million square feet of office space, was to have housed the new Drexel Burnham Lambert headquarters. That deal collapsed when Drexel, citing changing tax incentives and a widening insider-trading investigation, decided against the move. Last year, Silverstein leased 240,000 square feet to an accounting firm, but the rest of the building has remained vacant.

Silverstein refused to comment, but Salomon Brothers spokesman Robert Salomon says, "We are reviewing our options, but no decision has yet been made on our future plans."

FRED THE FURRIER: POLITICAL ANIMAL

A top Democratic source says that Fred Schwartz, known to millions as Fred the Furrier, may run for Congress. The source says that Schwartz has been talking with political strategists about challenging Queens congressman James Scheuer. Schwartz, a Democrat from Great Neck, has been involved in Jewish organizations and has been a strong supporter of Soviet Jewry.

"He's already begun testing the waters and has even commissioned a preliminary poll," says the source. "With a company that earned $4.3 million last year, he has a sizable income and the connections to raise the $1 million or $2-million needed to mount a campaign."

Schwartz could not be reached for comment.

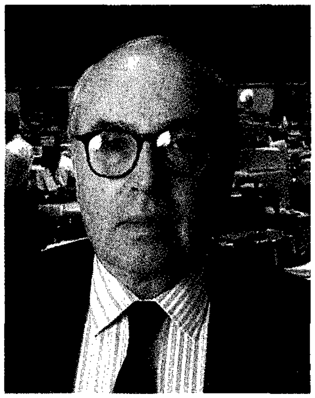
FRED SCHWARTZ

DUKE FANS FIGHT BOGRAD'S N.Y. ROLE

A Dukakis source says that skirmishes have broken out between the candidate's local supporters and his New York organizer, Paul Bograd. The supporters, including Congressman Gary Ackerman and City Council member June Eisland, are complaining that Bograd doesn't know enough about the state and are threatening to set up meetings and events without him, says the source.

"Bograd makes too many amateurish mistakes," says the source. "He scheduled a press conference for 8 A.M. in Queens and then wondered why he didn't get coverage. He promised a local television reporter an interview with Dukakis at a fund-raising event and canceled at the last minute. He promised that Dukakis would attend the Bronx debate last month but never cleared it with the Boston headquarters. As a result, Dukakis got a lot of negative press."

Bograd and Ackerman did not return calls for comment, but Eisland says, "There are some problems, but I don't think that is unusual for a national campaign. My enthusiasm for Mike Dukakis hasn't been dampened."



JOHN GUTFREUND

WAS *7 DAYS* REVIEW A PARTY FAVOR?

How impartial are the restaurant reviews in *7 Days*? That's what some magazine insiders were asking when they saw the write-up of Spaghetti Western in the April 6 issue. The favorable review of the two-month-old TriBeCa restaurant was followed by a guarantee that "restaurant and bar reviews are independent of advertising." But a few days before the issue came out, Spaghetti Western gave the magazine a three-and-a-half-hour kickoff party—including pizza and open bar for 250 people—worth $5,000.

Editor Adam Moss insists that the review was written independently. "It was written one or two months ago, well before the party," he says. "I realize how it looks, but the party and the review have nothing to do with each other."

WEST SIDE DRIVE BACK ON TRACK

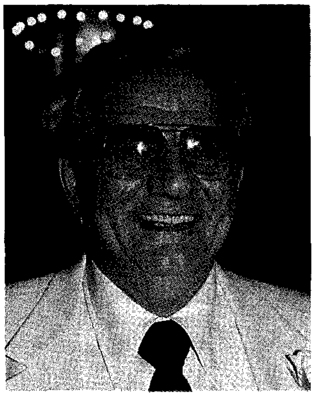
It looks as if the long-stalled son of Westway will soon be moving forward. Governor Cuomo and Mayor Koch are close to reaching an agreement creating a new commission to oversee the construction of an $810-million highway and a 60-acre esplanade to replace Westway, says a source familiar with the negotiations. The project has been stalled for more than a year, says the source, while the state and city battled over whether the Department of City Planning or a separate state authority would control it.

"It looks like they have

GARY ACKERMAN

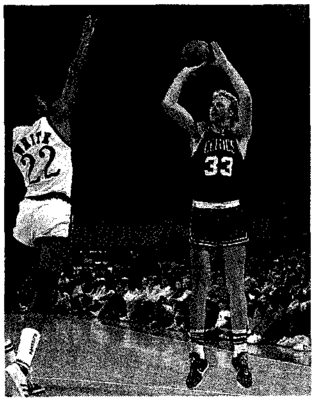
Photographs: top. Tim Kelly/Black Star; center. Frank Fournier/Contact Press Images; bottom. UPI/Bettmann Newsphotos.

ELLERBEE'S NEWS...HILL AND KNOWLTON FLAK...LEGAL AID...TABLE TALK...BIRD STORY



JIMMY 'THE GREEK' SNYDER

LINDA ELLERBEE



LARRY BIRD

reached a compromise," says the source. "The new authority will work with City Planning."

But Tom Fox, director of the Neighborhood Open Space Coalition and a member of the Levitt Commission, which designed guidelines for the project, says, "We are all anxious to get the project moving, but unless we have community representation on the commission, I doubt that a workable consensus can be reached."

FIRM HELP FOR THE HOMELESS

Partners at the law firm Stein, Davidoff & Malito, which helped developers and merchants wage a two-year campaign to keep the homeless out of midtown, are asking their 65 employees to donate an hour a week to work with the homeless. Last year, partner Sid Davidoff represented the Midtown South Preservation and Development Committee when the group sued the city to keep homeless people out of midtown hotels, arguing that the homeless were bad for its members' businesses.

Have the lawyers become more sympathetic to the homeless? "Absolutely," says Davidoff, who still represents Midtown South. "Working closely with the homeless made us realize how dire the situation is."

AND SO IT MAY BE GOING—AGAIN

Linda Ellerbee, whose network shows *Our World, Weekend,* and *NBC News Overnight* have all been canceled, is giving TV another shot. Ellerbee is currently taping the pilot for yet another show, which will be sold for syndication.

Named after her best-selling book, *And So It Goes,* the half-hour program will be a humorous analysis of and commentary on the day's news, along with home videos by celebrities and short films by camera technicians from TV stations around the country, according to Ellerbee.

The pilot and 32 weeks' worth of shows are being taped at Times Square Studios. "Broadcasters can show the program when they want, but it's targeted for late night," says Ellerbee. "That's the only time that you can still operate with candor."

IMAGE TROUBLING HILL AND KNOWLTON

Hill and Knowlton staffers are furious at boss Martin Sorrell. They're complaining that Sorrell is using a rival public-relations firm to represent him in his battle with defectors from Lord Geller, the ad agency he bought last summer.

Although Hill and Knowlton, one of the world's largest public-relations firms, has a highly respected mergers-and-acquisitions department, Sorrell hired Kekst and Company. "It's a slap in the face," says a Hill and Knowlton employee. "It's making an already tense relationship with Sorrell worse."

"I don't know what Sorrell's reason is, and I don't plan to ask," says Hill and Knowlton chairman Richard Cheney. "We've already got enough work on our hands."

A Sorrell spokesman would say only that Sorrell has had a working relationship with Kekst for almost a year.

RESTAURANT NOTES FROM ALL OVER

New York may be getting another sports-oriented restaurant later this year. Jimmy "The Greek" Snyder is negotiating to open a restaurant, tentatively called Jimmy the Greek's, according to a restaurant source. It would include four large TV screens to show sports events. Snyder is scouting for locations, says the source. . . . Food writer Pierre Franey and Marcella Hazan, the author of *The Classic Italian Cookbook,* have agreed to help choose the new restaurants to open in Bryant Park. The restored park will have at least one large restaurant and several food stands. . . . Maltagliati Moreno, the maître d' and part-owner of Il Palazzo, has left the restaurant. Moreno says he is making plans to open an Italian restaurant in the city.

BOOK REPORT

Celtics star Larry Bird is about to sign a deal with Doubleday to write his autobiography. The three-time winner of the National Basketball Association's Most Valuable Player award plans to write the book with Boston *Globe* sportswriter Bob Ryan. A publishing source says that Bird and Ryan will get a $500,000 advance. "The book won't discuss just his playing technique," says Bird's lawyer, Bob Woolf. "It will be about his life, his work ethic, and his perspective on the sport." . . . Shirley Temple Black has just sold her autobiography to McGraw-Hill for about $250,000, says a source. The book, which will be called *Child Star,* will trace her journey to Hollywood, when she was 3, and the 42 films she made before the age of 21. Black's agent and McGraw-Hill did not return calls.

Photographs: top, Robert Maass/Photoreporters; center, Doug Vann/Photoreporters; bottom, Focus of Sports.

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The Bottom Line/John Crudele

COMPARISON SHOPPING

JESSE AND THE DUKE ON THE ISSUES

BOTH MICHAEL DUKAKIS AND JESSE JACKSON would put stricter controls on corporate takeovers if they got to the White House. And both believe that, though the Federal Reserve Board should remain independent, the Fed should be more sensitive to the goals of Congress and the president.

These were among the responses of the Democratic front-runners to a survey I recently put together—with the help of some Wall Street economists—on issues of vital importance to the financial markets. Dukakis answered in writing, Jackson in writing and in a phone interview. (Tennessee senator Albert Gore Jr. didn't participate.)

The Democrats' stance on corporate takeovers is of special importance because it gives credibility to Wall Street's worst fear—that the chance to make uncontested acquisitions may be slipping away. That fear is the main reason corporate takeovers have been running at a record pace in this last year of the Reagan presidency.

Here, in abbreviated form, are the candidates' answers to my questions:

Q.: SHOULD CONTROLS BE PUT ON CORPORATE TAKEOVERS?

DUKAKIS: "Yes. Some corporate takeovers are healthy. The target companies are sometimes inefficient, and new management can bring new life to these firms. But too often, takeovers are part of a get-rich-quick strategy that is undermining our ability to compete, tearing companies apart and displacing workers." Dukakis wants tougher enforcement of insider-trading and antitrust laws, curbs on greenmail and two-tiered tender offers, and a shortening of the notification period on takeover bids.

He also thinks takeovers by foreign companies should not be permitted in businesses involved with national security. But he thinks foreign investment here is better than "volatile foreign financial holdings that fly around whenever the Fed chairman sneezes. The best way to stop foreign takeovers is to eliminate our trade deficit so there aren't so many dollars floating around in the world economy."

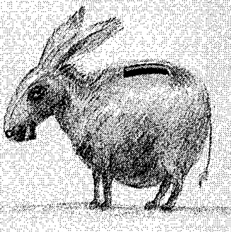
JACKSON: "Merger mania is just a party. It's just been a race over who can get the most paper wealth fast. [Takeovers] haven't made us more efficient. They are not good for the economy." Jackson says the Justice Department should scrutinize mergers and that the government needs to set up a takeover-review board.

Q.: SHOULD THE FED BE INDEPENDENT?

DUKAKIS: "Of course. But the Federal Reserve Board doesn't and shouldn't make decisions in a vacuum. They are, after all, public servants, not economic overlords. The board should pursue a monetary policy that's consistent with sustained, noninflationary growth. As we reduce the budget deficit, the Fed should adopt a more expansionary monetary policy to encourage investment and reduce interest payments on the federal debt."

WHERE THEY STAND

How the Democratic front-runners view economic issues



	MICHAEL DUKAKIS	JESSE JACKSON
CORPORATE TAKEOVERS	Would curb greenmail and two-tiered tender offers, and shorten the notification period on takeover bids.	Believes the government may need to create takeover-review boards.
BANKING	If precautions are taken, banks should be allowed to sell stock.	Banks shouldn't be allowed to sell stock.
RESPONDING TO RECESSION	Would create jobs by rebuilding the infrastructure. Would seek lower interest rates.	Would loosen monetary policy and create a bi-partisan commission of government and Wall Street officials.
REDUCING THE DEFICIT	Would cut defense by abandoning Star Wars and reconsidering Midgetman. Would create job training and national day-care programs to get families off welfare.	Would freeze defense spending at the 1988 level for the next five years, in part by negotiating with the Soviets. Would restore the 38.5 percent tax bracket.

JACKSON: "Yes, but it cannot be inconsiderate of the rest of the government. It must be responsible to Congress and the administration. The past ten years serve as a very bad guide. . . . The Fed was fighting the administration, not cooperating with it."

Q.: SHOULD ECONOMIC POLICY BE COORDINATED INTERNATIONALLY?

DUKAKIS: "Absolutely. Large trade imbalances between the U.S., West Germany, and Japan exist in part because no economic-policy coordination took place in the early eighties. The Reagan administration told our allies, 'You manage your exchange rates and we'll manage ours.' The result was a dollar overvalued by 40 percent." Dukakis has proposed an "Alliance for Global Growth" to promote economic coordination. "We have to get on a path of gradual deficit reduction, and the Japanese and the West Germans have to stimulate their economies. We should *not*, however, try to defend the dollar at an exchange rate which isn't sustainable."

JACKSON: "Yes, of course. The new global economy and financial markets mean we must engage our allies rather than dictate policy. They must accept greater responsibility as well. . . . We will be able to coordinate economic policy more effectively if we reduce our budget deficit. This will give us international credibility and restore our ability to provide worldwide economic leadership, giving us the right to ask our allies to increase their rate of growth."

Q.: WOULD YOU ACT AGAINST FOREIGN COUNTRIES THAT RESTRICT THE ENTRY OF AMERICAN GOODS?

DUKAKIS: "Yes. The president has all the authority he needs to deal with unfair trade practices. . . . As president, I would use that authority."

JACKSON: "We should always, in the spirit of the General Agreement on Trade and Tariffs, negotiate for free trade. We should avoid automatic responses. We need presidential leadership, not congressional amendments. We should negotiate [foreign] markets open."

Q.: SHOULD BANKS SELL STOCKS?

DUKAKIS: "I think expanding the powers of commercial banks will increase competition and lower the price of many financial services. Before we do this, we have to make sure that there is a 'fire

Illustration by Joe Teodorescu

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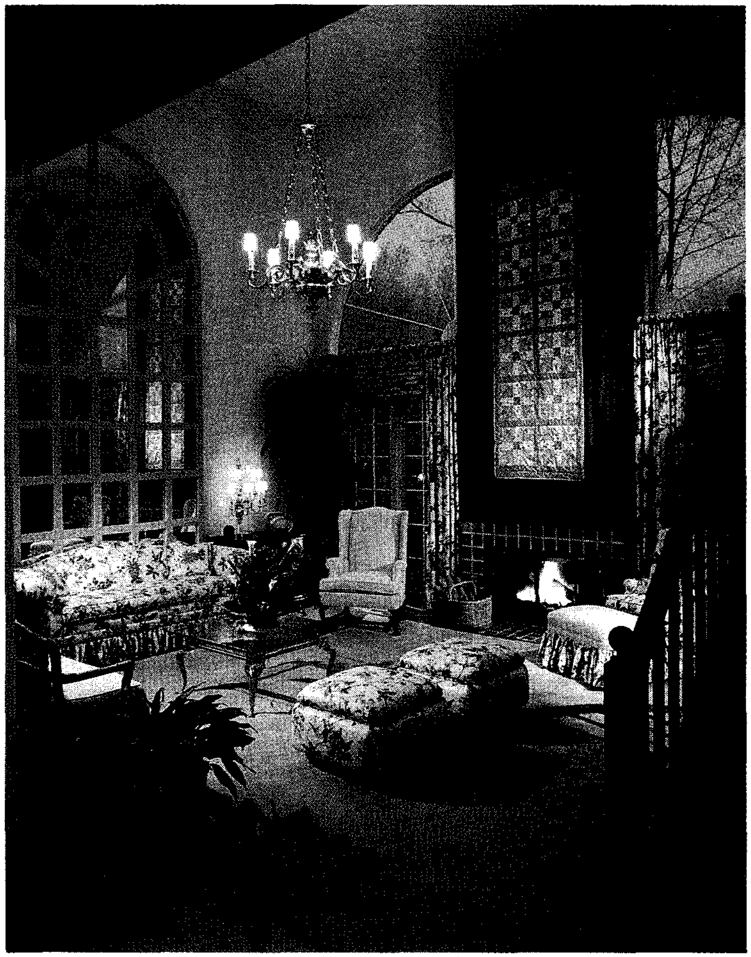

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wall' between federally insured deposits and subsidiaries of the bank engaged in investment-banking activity."

Jackson: "Not yet. The Glass-Steagall boundaries between banks, investment houses, and savings-and-loans were created to ensure a stable financial system which would meet the needs for real investment. We cannot forget the importance of these institutional fire walls." Jackson believes that without the Glass-Steagall restrictions, the banking system could have been in a crisis when the market crashed last October.

Q.: Should capital-gains laws be changed back to distinguish between long- and short-term holdings?

Dukakis: "No. I don't think we should be making major changes in the tax code every year.... This is a tax break that will only serve to benefit the wealthy."

Jackson: "No. Cutting the capital-gains tax rate is just more voodoo economics.... Cutting capital gains is cutting taxes on the very rich... and it makes no sense to give them an even bigger party."

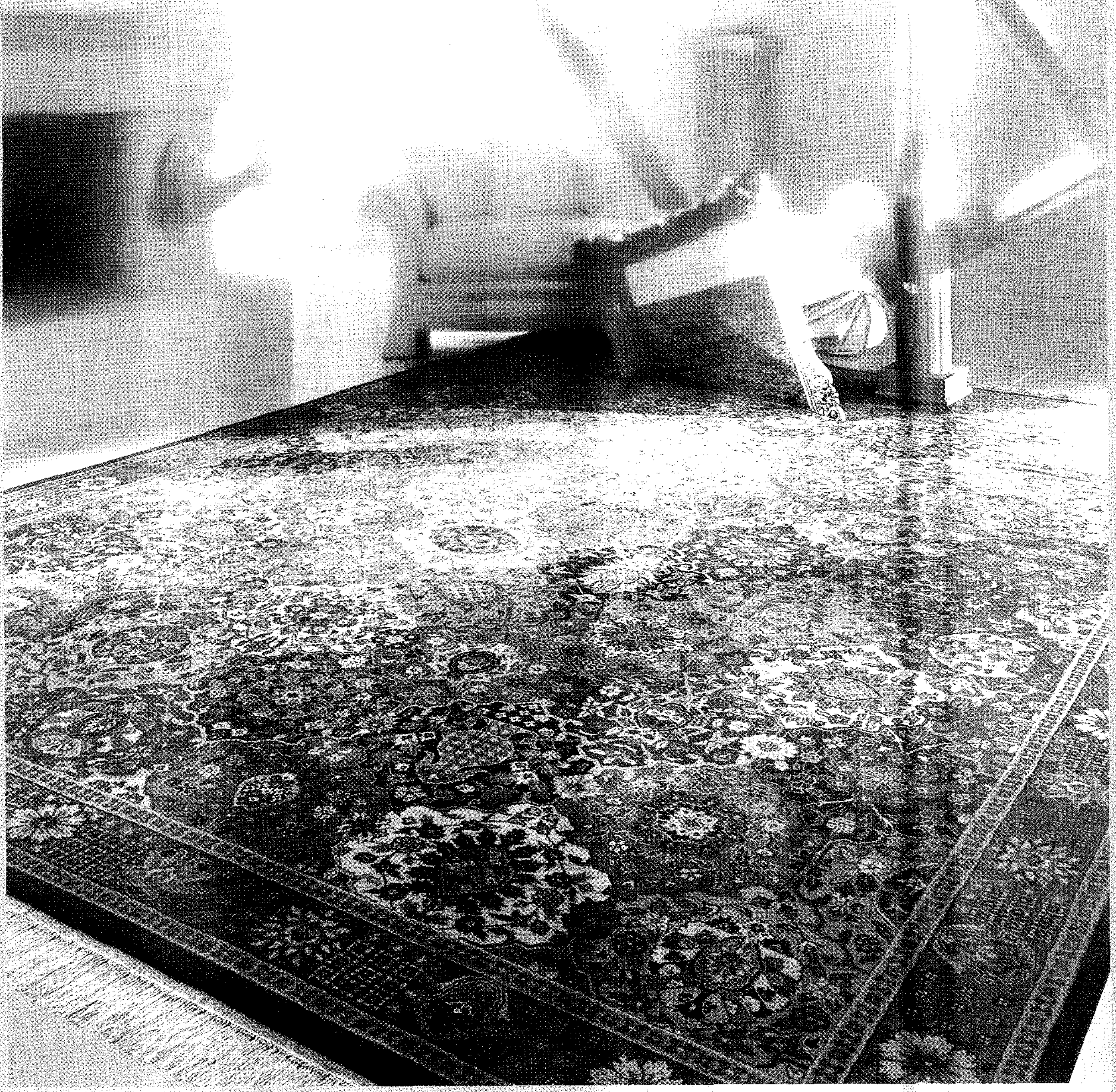
Q.: What will you do if a recession starts while you are president?

Dukakis: "Usually, we can reduce the length and severity of recessions by cutting taxes, increasing government spending, or expanding the money supply. Our ability to take these steps will be limited by the existing budget deficits and the need to attract foreign investment to finance our trade deficit. [Still], if it looked like we were going into a recession, I would make long-overdue investments in our infrastructure, which would put people back to work and improve our long-term-growth prospects. [And] urge the Fed to lower interest rates in a responsible way."

Jackson: "First determine the cause of the recession.... Is it European fears about inflation, is it Third World debt ... or high interest rates and slow demand here? Different causes dictate different responses, but I certainly would not repeat Hooverism, which reduced demand through big budget cuts. To get interest rates down and growth back up, I would loosen monetary policy." Jackson would call together a bi-partisan commission made up of government and Wall Street officials before any response was made.

Q.: How would you deal with the federal budget deficit?

Dukakis: "We must get ourselves on the path toward steady, sustained deficit reductions that will help restore fiscal responsibility and bring confidence and stability to our economic future. There are only four ways to reduce the budget deficit: cut spending, increase revenue, bring down interest rates, and improve economic performance. We must do all four." Dukakis doesn't expect to recommend big domestic budget cuts. But he thinks job-training and national day-care programs



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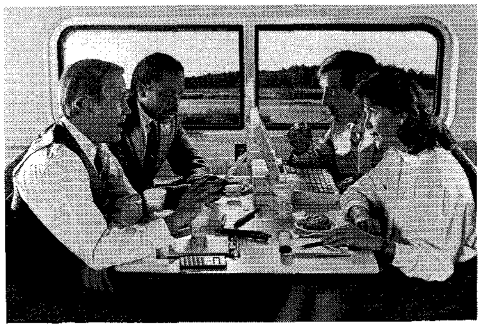

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*Or in NYC (212) 736-3967; in NJ 1-800-523-8720; in Connecticut or NY 1-800-523-8760.

could get hundreds of thousands of families off welfare.

Defense-spending cuts? "The days of the blank-check defense budget are over. . . . Of course, we need a strong national defense. But we can't divorce the defense budget from economic reality." Dukakis would not pursue the Strategic Defense Initiative (Star Wars) and would reconsider the Midgetman missile.

Jackson: "The deficit is no mystery. It is a result of three factors: a doubling of the military in peacetime; a huge party for the wealthy and for corporations, which had their taxes cut considerably; and a government-induced recession in 1981–83." Jackson says that he would freeze military spending at the 1988 level for the next five years. He would do that by negotiating significant arms reductions with the Soviet Union, by requiring our allies to pay more of their defense burden, and by reducing expenditures for forces designed to intervene abroad. He would also increase the corporate tax rate and restore the top rate for individuals to 38.5 percent and increase jobs by encouraging companies to expand.

There would be no need to cut entitlements, Jackson says. "Social Security is not to blame and should not bear the burden," he adds.

NOW HEAR THIS

ALAN C. GREENBERG, CHAIRMAN OF BEAR Stearns, wants everyone to know that his firm has bought an "unbelievable" amount of Gerber Products stock over the past six months, and also lots of Pillsbury.

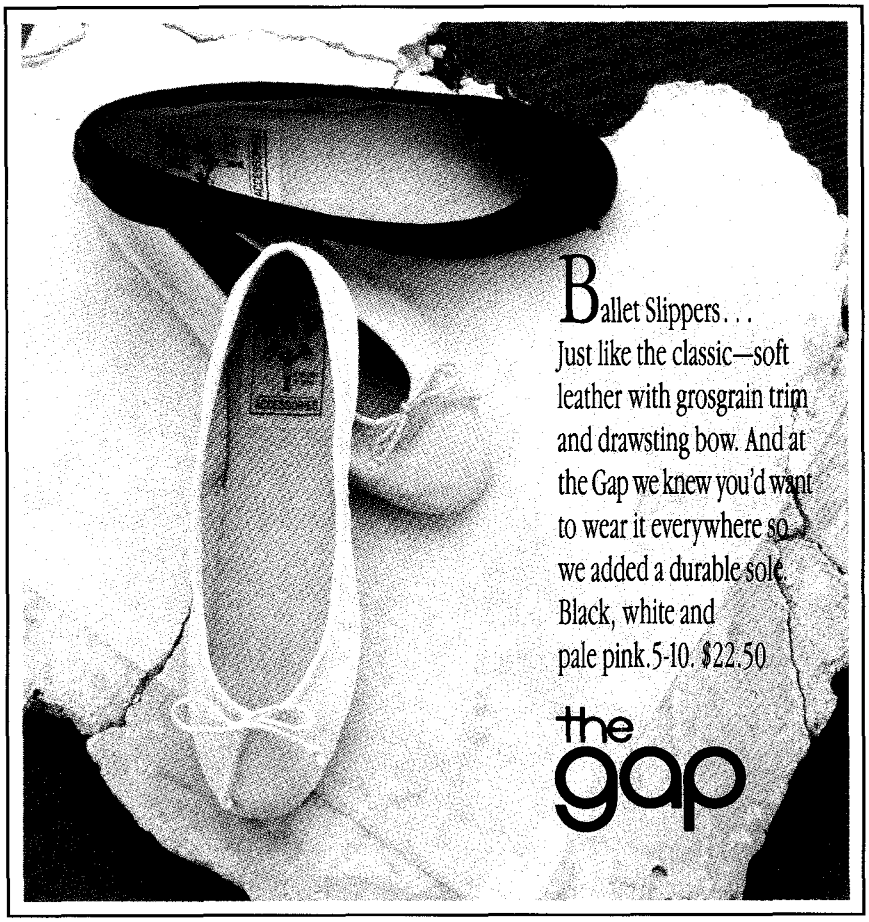
Why would the usually supersecretive Greenberg give out this sort of information? Because he wants to put an end to the notion (discussed in this column and elsewhere) that whenever someone buys stock in a big way through Bear Stearns, information somehow leaks out.

Greenberg says nobody has been able to guess which of his clients bought the Gerber or Pillsbury shares, and he won't discuss the matter further. Bear Stearns also secretly accumulated Texaco stock for Kohlberg Kravis Roberts & Company, say Wall Street sources.

MISSING THE BOAT

THE GOSSIP AROUND WALL STREET ON March 29 and 30 was that a $29-a-share bid was about to be made for a boat manufacturer. So speculators put their heads together and figured the target must be Brunswick Corporation, a manufacturer of pleasure boats. Its stock rose sharply.

There *was* a $29-a-share offer, but it was for Minstar, the owner of boat-maker Genmar, which received a buy-out offer on March 31 from its major shareholder, Irwin Jacobs. "People just missed by one," said an amused speculator. ■


Ballet Slippers. . .
Just like the classic—soft leather with grosgrain trim and drawsting bow. And at the Gap we knew you'd want to wear it everywhere so we added a durable sole. Black, white and pale pink. 5-10. $22.50
the gap

A Shop and Spa Weekend in Short Hills can be quite exotic.

Enjoy a luxury stay at the brand-new Hilton at Short Hills and the most exciting shopping this side of Fifth Avenue at The Mall at Short Hills only steps away. Your weekend includes:
- Deluxe accommodations for one night
- Continental breakfast (or allowance toward our incomparable Sunday Brunch)
- Morning aerobics class
- Full use of European Spa facilities
- Complimentary transportation to and from 158 of the finest stores anywhere
- Afternoon tea in our elegant Retreat

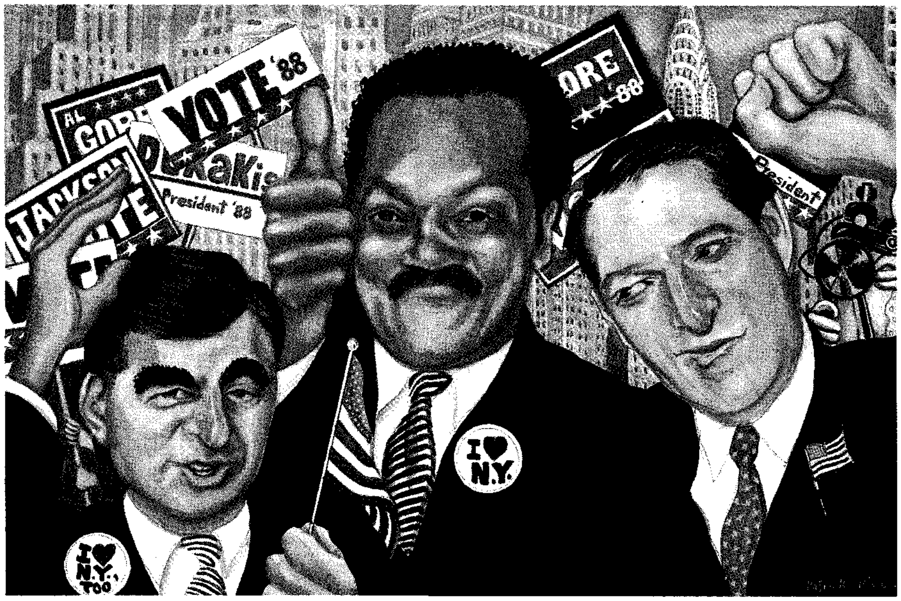
All this luxury and great shopping, too.
Only $125* per room (based on double occupancy).

THE HILTON AT SHORT HILLS
41 John F. Kennedy Pkwy., Short Hills, NJ
Call (201) 379-0100 for reservations.

*Includes gratuity, taxes not included.

The National Interest/Joe Klein

WELCOME TO THE NFL, GUYS



SHOWDOWN: *If Dukakis does well here, the ball game is over.*

HOW TO WIN NEW YAWK

SENATOR ALBERT GORE JR. OPENED HIS New York presidential campaign a few weeks ago by expressing his concern for the homeless in strong, stirring fashion before a joint congressional committee in Brooklyn. He then sat and listened as Mayor Koch testified on the same subject—in his inimitable style. Within moments, the mayor and Representative Charles Rangel of Harlem were screeching at each other about welfare hotels.

Why couldn't the city build housing for the people stuck in those horrible places, Rangel wanted to know.

Because the hotels were considered *temporary* housing, the mayor replied. The city was funded only to build *permanent* shelter.

Why not build temporary and *call* it permanent, Rangel pressed.

"You don't understand."

"You're not *answering*."

"Yes, I am. *You're not listening*."

Both were screaming now.

"Abe," said the mayor, summoning his finance commissioner, Abraham Biderman. "Come up here and explain it."

Biderman explained that the city was doing precisely what Rangel wanted it to be doing. "See," said the mayor, with a shrug, "we're all on the same side!"

And welcome to New York, Senator Gore. In case you—and you, too, Reverend Jackson and Governor Dukakis—hadn't noticed, this is not Iowa. The natives are not friendly here. Different rules apply.

For example, both the governor and the mayor have chosen (at this writing) not to endorse candidates. In America, this might signify neutrality or a lack of interest; in New York, it means the exact opposite—a license to kibitz. Indeed, the candidates may soon find themselves innocent bystanders in the never-ending (but never entirely public) skirmish between Albany and City Hall. Better a bystander than a victim, though: Koch and Cuomo are the Scylla and Charybdis of New York politics. The wise candidate will find a way around, not through, this treacherous passage.

Some other local customs: In Iowa, Wisconsin, and the other vast, pristine prairie lacunae you politicians have visited, people were nice. They actually listened to what you had to say. They asked polite questions. In New York, forget all that. You'll find most people here convinced that they know more than you do—and quite willing to share their vast reserves of knowledge. In any case, you'd rather have them spouting than asking questions, which—in New York—tend to be rhetorical. Like, *"Don't you think that preppy jerk Chambers should fry?"* (Memo to the campaign staffs: Prepare a position paper on the death penalty; it's still a big issue in New York.)

Also, remember: We live differently here. In 1976, I sat with my kids in a tenth-floor apartment as Scoop Jackson said in a televised debate, "Children shouldn't have to be raised on the tenth floor of apartment buildings." We tawk different, too—and it might pay to hire a translator, lest you find yourself sounding like Governor Dukakis a few weeks ago: "New York is crucial," he said. "It's the Big Apple, the Big Enchilada—or whatever you want to call it." (Memo to the Duke: Only George Steinbrenner calls it the Apple, and he's from Cleveland. Think of it as the NFL.)

In short, the riffs you've been peddling to the rubes won't cut it here. And so, free of charge, I offer tips for survival in the urban wonderland. (Memo to all: Beware of anyone offering free anything.)

☐ Albert Gore Jr. doesn't need advice; he's got David Garth, who probably has forgotten more about New York politics than most people remember. That's a big plus . . . and a minus. Garth is very close to the mayor (who has had only nice things to say about Gore), but his relationship with Cuomo runs hot and cold. Right now, it seems a little nippy. If the governor endorses anyone, it will be Dukakis—and the senator then has to worry that Gore vs. Dukakis will become Garth vs. Cuomo, an obscure and dangerous spitting match he won't win.

Another thing about Garth: He's very aggressive—all the more so now that it's been a few years since his last statewide win—and a too-hot campaign here could be a disaster for Gore. In that regard, he should be very careful about Israel. It's tempting, I know. The past two New York primaries were won by candidates who "out-Jewed" (loathsome term) their opponents. Even Ted Kennedy—not the most likely hero in Borough Park—was able to clobber Jimmy Carter in 1980 after the president ordered an anti-Israel vote at the United Nations.

The temptation this time is the so-called Levin letter, signed by 30 of Gore's Senate colleagues—all of them strong supporters of Israel—who take issue with Yitzhak Shamir (in the mildest possible manner) for his recent intransigence. Dukakis said he would have signed the letter, too. Gore has criticized the governor for the *timing* of his announcement but not the sentiment.

Indeed, Gore has said that he supports the "land for peace" formula that Shamir seems to reject. Does the senator really think he can out-Jew Dukakis with an obscure nuance? It'll be a difficult sale, all the more so since Kitty Dukakis is Jewish (and her father has been campaigning

Illustration by Patrick Milbourn.

ACCELERATE YOUR ESCAPE.
BLAZER

NEW 160-HP, FUEL-INJECTED S-10 BLAZER.

America's most popular escape vehicle is now available with the biggest engine in its class—the 4.3 Liter Vortec V6. To make the powerful pleasures of getting away from it all in a 2- or 4-wheel-drive Chevy S-10 Blazer even more exhilarating.

You get 28% more horsepower and 50% more torque than previously available. More power to pass, more power to tow, more power to whisk you to the office, shopping or country club.

Or, with the flick of a single lever, you can feel the freedom of dashing across countrysides, fording streams, climbing mountains, plowing through blizzards, humming down rain-slicked roads. Because the 4x4 Chevy S-10 Blazer comes complete with patented Insta-Trac, to let you shift from freewheeling 2WD to 4WD High and back at any speed.

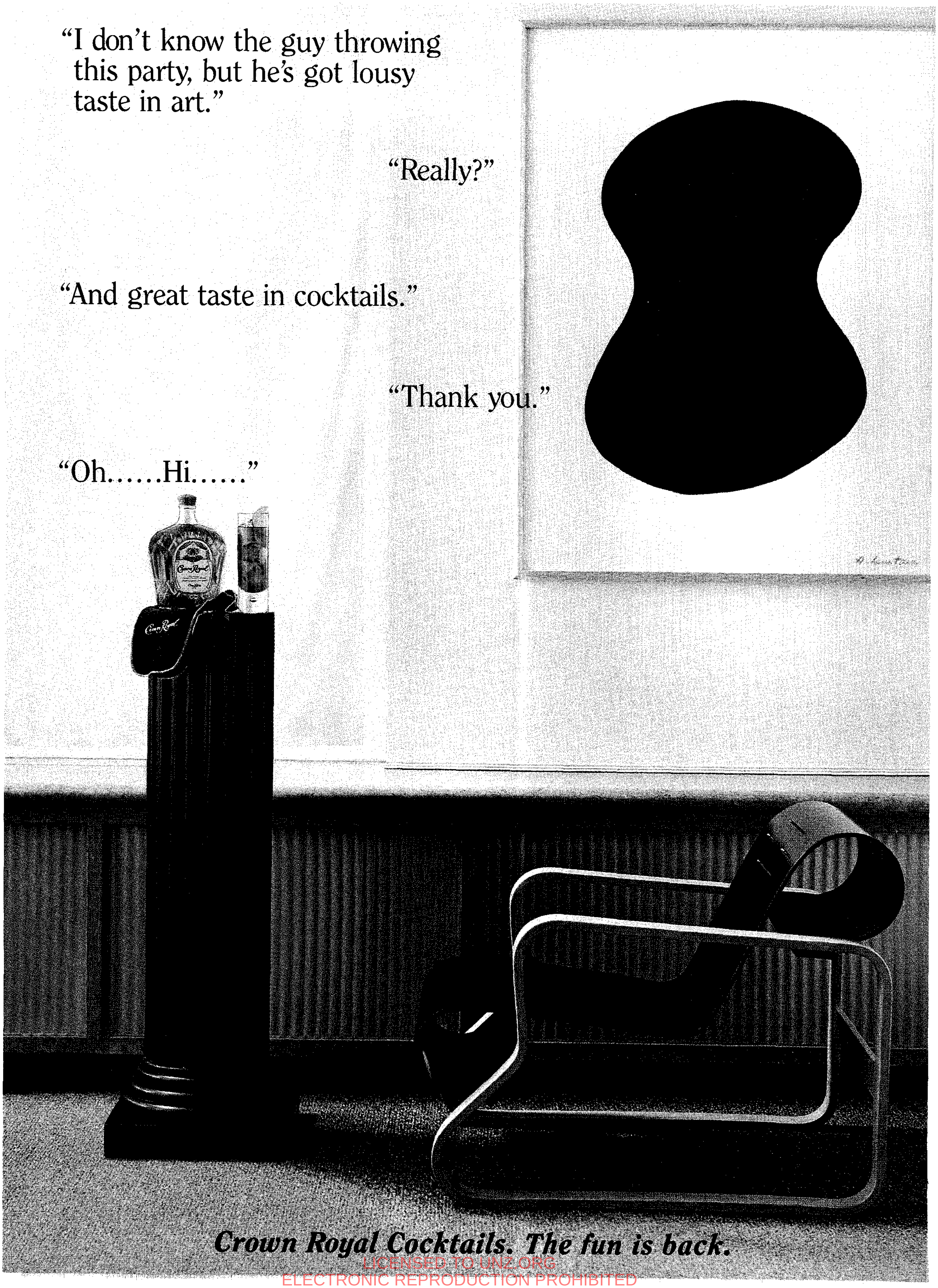
Test drive Chevy S-10 Blazer, now with new available fuel-injected Vortec V6 power. It'll make your palms itch and your heart beat faster.

Very, very quickly.

GM 6/60 QUALITY COMMITMENT PLAN Let's get it together... buckle up.
See your Chevy dealer for terms and conditions of the limited warranty.

Best-backed Blazers ever. 6-year/60,000-mile powertrain warranty protection and 6 years or 100,000 miles of body-rust-through protection. Solid proof of the quality built into every new Chevy S-10 Blazer.

THE Heartbeat OF AMERICA TODAY'S CHEVY TRUCK


"I don't know the guy throwing this party, but he's got lousy taste in art."
"Really?"
"And great taste in cocktails."
"Thank you."
"Oh......Hi......"
Crown Royal
Crown Royal
Crown Royal Cocktails. The fun is back.

around town saying that he wants to host the first Seder in the White House). The senator's feelings about Israel are heartfelt and long-standing, but to uninitiated ears they sound an awful lot like pandering.

A more basic problem for Gore is why he's running for president. For a smart fellow, he's conducted an insufferably cutesy campaign—trying to position himself as a hawk, a southerner, a populist, but never really *saying* anything. The problem may be that his real areas of expertise—arms control, science and the environment, consumer issues—aren't very sexy. But as the new kid on the block he must win our hearts with bold words, or by challenging the status quo (or, if all else fails, with *substance*). He hasn't done that. Attacking Jackson and Dukakis is fine—he's good at it, especially in debates—but Gore also needs to provide some compelling reason to vote *for* him. A new idea? A half-decent, controversial old one? Have you got anything for us, Al?

☐ Michael Dukakis: Mr. Lucky. Wisconsin was a nice win, but could the Duke have done it on his own? That is, if a large number of the voters in dairy land hadn't been drawn to the polls by hot local contests? In New York, Dukakis will be flying solo. If he does well, the ball game is over; if Jackson beats him here, Wisconsin will be a distant memory and the nomination up for grabs again. The temptation will be caution, as usual. "Dukakis has a rope-a-dope strategy. He never throws a punch but never gets hurt," said one political consultant. "That's okay in the short run but disastrous long-term. You win the fight but end up brain-damaged."

So, a simple piece of advice for the Duke: Read the tabloids. They may not be as *worthy* as the *Harvard Business Review,* but that's where the hearts and souls of your voters can be found.

Several weeks ago, the big story in the tabloids was about a couple living in a welfare hotel who literally boiled their three-year-old son to death in the bathtub because he had messed in his pants. Dukakis should keep this sort of thing in mind when he considers telling New Yorkers, "There is no such thing as an underclass," as he's told the voters in other parts of the country. People here *know* there's an underclass. They *know* there is "intractable unemployment," which Dukakis also says doesn't exist. His opponents know it, too.

"It's not easy for us Democrats to admit," admits Senator Gore, "but finding work for the neglected child of a fourteen-year-old mother, raised without moral guidance or education in an atmosphere of violence, alcoholism, and drug abuse, isn't the same thing as retraining an unemployed steelworker."

No doubt, Dukakis doesn't really think there's no underclass; no doubt, he's expressing the laudable belief that everyone deserves a chance. But he risks sounding foolish to the vast majority of New Yorkers who live in fear of—and whose taxes support—the people he says don't exist. Perhaps the governor would be more credible if he acknowledged that there are victimizers as well as victims roaming our mean streets. He might talk, as Jesse Jackson does, about the need for personal responsibility—instead of just blaming everything on Reagan.

Last week in Wisconsin, Dukakis said the four magic words for a Democrat: "I understand your pain." Unfortunately, he was reading them from a TelePrompTer. In New York, he's going to have to learn them by heart.

☐ Jesse Jackson: After the tough loss in Wisconsin, he has a choice—sulk or soar. He can still *win* New York, but he's going to have to be creative and do some things that might dampen the fervor of his staunchest supporters.

First, Jackson has to make his peace with the Jews. He can renounce Farrakhan (but his pride probably won't allow it)—or he can announce that he's joining Michael Dukakis as a supporter of the Levin letter. And then go further: Call on Jordan, Syria, Iraq, and the governing body of the PLO to recognize Israel immediately, as a sign of good faith and the first step toward peace. Jackson can ice the cake with a passionate appeal to the Arabs, filled with appropriate biblical references: End the 40 years of hatred in the desert. He should make this appeal in a synagogue in Forest Hills.

More important, Jesse Jackson has a unique opportunity to transcend race, to break past his reputation as a divisive figure and establish, once and for all, his good name as a peacemaker. He can do this by getting involved in the Tawana Brawley case, which is an open wound dividing this state.

In 1984, Jackson might have gone to Wappingers Falls and led a march. In 1988, he should go to Albany and hold a press conference with Attorney General Robert Abrams: Call on Tawana Brawley to cooperate with the investigation of her alleged abduction. And then he should condemn the hate-filled strategy of the Brawley lawyers, Alton Maddox and Vernon Mason—and the free-lance buffoon Al Sharpton—for the obstruction of justice that it is. Jackson can send a message here: that racism is too noxious a sickness to be toyed with, that the time has passed when it could be summoned as an excuse for every injustice.

It probably won't win Jackson the nomination, but he could gain something ultimately more valuable—a reputation as a statesman and healer, and as a politician willing to risk his constituency to speak the truth. ▬

Here's how to bring back the fun.

The Royal Ball
Crown Royal with a splash of club soda over ice with a twist.

The Royal Peach
Equal parts of Crown Royal and Leroux Peach Basket Schnapps over ice with a splash of club soda.

The Royal Manhattan
One part Crown Royal and a half part sweet vermouth with a dash of bitters and a plump maraschino cherry.

The Royal Splash
Equal parts of Crown Royal and sour mix over ice with a splash of club soda, a dash of grenadine, and a wedge of lime.

© 1987 JOSEPH E. SEAGRAM & SONS. BLENDED CANADIAN WHISKY. 80 PROOF.

On Madison Avenue/Bernice Kanner

THE DEUTSCH MARK

FAMILY BUSINESS

IT'S ALL UP TO THE GORBACHEVS NOW. On February 11, the Tri-State Pontiac Dealers Association shipped them a spiffy new Grand Prix, in a color sure to please (bright red), complete with vanity plates ("GORBY") and monogrammed doors ("MG" and "RG"). Will *Time* magazine's Man of the Year and his Westernized wife graciously accept *Motor Trend* magazine's Car of the Year? Better yet, will they invite David Deutsch Associates—the ad agency that came up with the idea—to film them taking a spin in it?

The commercial trumpeting the gift breaks advertising ground by treating the Soviets as dignified equals rather than objects of ridicule—Madison Avenue gets *glasnost*. And while it's true that the offering is in "the spirit of international exchange and a demonstration of American know-how," as the letter that accompanied the car puts it, it could also be a world-class marketing coup.

In the commercial, four self-conscious Pontiac dealers read a message of good wishes to Gorby while a couple of workers crate the car. Produced for a mere $50,000, the spot captures the essence of DDA style: low-budget, minimalist advertising that grabs the audience's attention.

Most of the agency's commercials reflect "real reality as we see it," says Donald Deutsch, the executive vice-president and creative director of the shop founded nineteen years ago by his father, David Deutsch, the current chairman. "Years ago, advertising was synthetic or caricature, where people with white teeth and blond hair parted just so said inane things. Then it moved to some director's version of cinéma-vérité, the misery, tension, and pacing of Kafkaesque scenes. Our reality falls somewhere between white teeth and despair. It's real people who have fun, have quirks, and enjoy life."

One of DDA's Pontiac-pitching "real people" was "Lou Potenza," a crude, open-shirted, gold-chains type who claimed he'd only do a commercial for "dis car" or, "if they aksed me, I would also do one for that gum that squirts in your mouth, because I like that also. Now, this Trans Am, you listen to me, this machine, it is the best.... You call me, I'll tell you right to your face." Lou's local number flashed on the screen. It was really a line to the agency, which recorded 8,000 calls in seventeen days, many from drag racers who wanted mechanical advice or were looking for a partner.

"Rhonda Weissman from Great Neck," another character, sat atop the hood of her new Fiero, rummaging through a huge leather bag and whining that she wasn't a princess and that she chose this car by herself and paid $4,000 for it. "Okay, okay," she finally admitted. "My father did kick in $6,000."

Although Lou types roamed the halls of the Queens high school Donald Deutsch attended, the character is actually modeled on his cousin Alfred, a sanitation worker so devoted to his Camaro that he sleeps with the car-alarm beeper. And Rhonda is "a bunch of women I've dated," says the 30-year-old, still-single Deutsch, who accessorizes his conservative suits with suspenders that sport naked women.

The campaign, which ran last year, boosted local Pontiac sales 31 percent for the first half of 1987, against a national figure of 9 percent. But a year ago, after *Adweek* booed the campaign as one of the year's worst—although rival *Ad Age* voted it one of the best—the dealers association killed it, opting instead for the harder sell of special offers and rebates.

DDA's pitches for GMC trucks, starring New York Jets lineman Joe Klecko, Giants Jim Burt and Harry Carson, Rangers general manager Phil Esposito, and supermodel Carol Alt, have been equally audacious and playfully realistic. The players lean against the trucks of their affection and—shades of the Calvin Klein–jeans confessional monologues of a few years back—reflect on their likes (doughnuts with holes, Ronald Reagan) and dislikes (Princess Di, men in bikini underwear, guys on highways who say, "Hey, dude, way to go"). Always, the spots end with a bit of whimsy, such as Klecko's claiming to love blowing bubbles and asking viewers if they have any problem with that.

At the end of this month, that campaign will be replaced by a new one, "True Truck Stories." In one spot, a woman tells of how, while "driving my Jimmy up Route 6, you know, just before the rotary with the modern sculpture in the middle that looks kind of like a giant rutabaga," she saw a "middle-aged man in a soft-shouldered suit with a gas can in his hand, hitchhiking." Turns out he was Secretary of State George Shultz. "The tale's all fiction, but who's going to know?" says Deutsch.

In another spot, a Jay Leno type rambles on about his GMC truck's generous cargo space, which lets him tote around his collection of comics. The camera pulls back to reveal a bunch of comedians standing in the back of the truck.

Real types crop up in other DDA advertising as well, in spots reminiscent of the "Real Life, Real Answers" campaign produced for John Hancock by the Hill, Holiday, Connor, Cosmopulos agency. In a commercial for the Bridgeport, Connecticut-based People's Bank, a young man talking about a buddy's material acquisitions pretends to be satisfied with just being happy and healthy. But then—in a fleeting confessional moment—he admits, "I want a BMW so bad I can taste it." "We hear you," assures the voice-

THREE'S COMPANY: *David Deutsch (left), James Aucone, and Donald Deutsch flanked by ads for Pontiac and the Fur and Coat Company.*

Photographs: left and right, Donal Holway; center ©1988 by Frederick Charles.

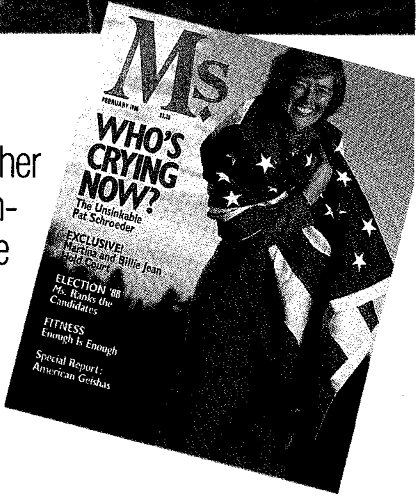
WHAT DO YOU CALL A WOMAN WITH SERIOUS MONEY TO INVEST?

George Lange © 1988 by Fairfax Publications (U.S.) Ltd.

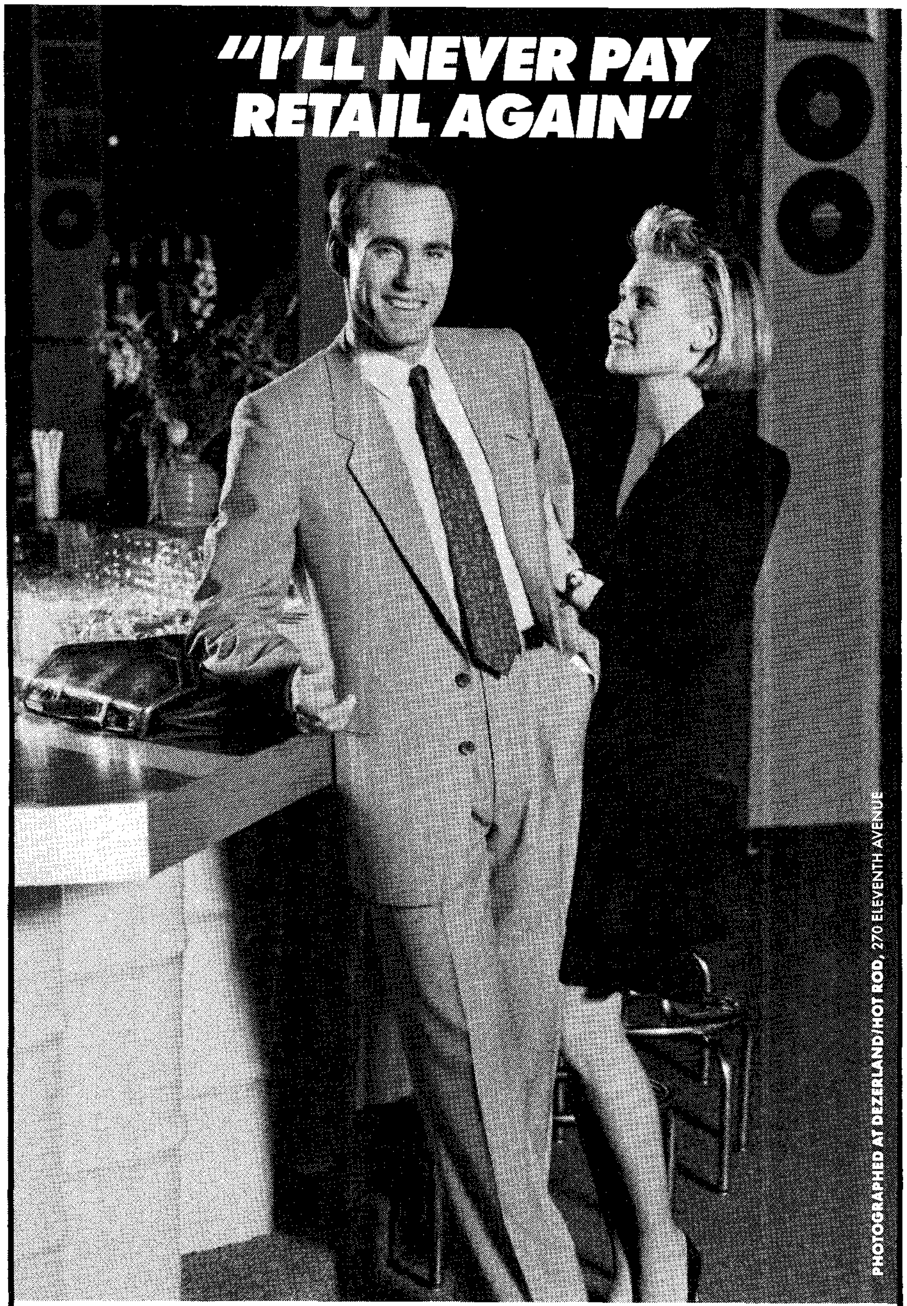
Ms.

The *Ms.* reader is the most affluent woman in America.* And she wears her wealth beautifully. The life she leads is rich in community and personal concerns. And the products she buys for herself and her family reflect her taste for the best. So if you're reaching for the top with your advertising, reach for the phone and call Linda Lucht, Advertising Director, *Ms. Magazine,* One Times Square, New York, N.Y. 10036. (212) 704-8581.

*1987 SMRB. *Ms.* compared to 15 major women's magazines.


Ms.
FEBRUARY 1988
WHO'S CRYING NOW?
The Unsinkable Pat Schroeder
EXCLUSIVE! Martina and Billie Jean Hold Court
ELECTION '88 Ms. Ranks the Candidates
FITNESS Enough Is Enough
Special Report: American Geishas

The new Ms. As impressive as the woman who reads it.


"I'LL NEVER PAY RETAIL AGAIN"

PHOTOGRAPHED AT DEZERLAND/HOT ROD, 270 ELEVENTH AVENUE

My image has to be genuine. I can't afford anything less than the 100% tropical wool worsted suits at Fenwick Clothes. I'm always confident whatever I choose it's only the best.

•All wool imported fabrics, including linens and silks •Wide selection of suits, sport jackets, tuxedos and slacks •Classic and contemporary styles •Superb alterations •Italian suits, single and double breasted

It's all at Fenwick, the best image for you at low wholesale prices. Once you shop Fenwick Clothes...

"YOU'LL NEVER PAY RETAIL AGAIN."

FENWICK CLOTHES

22 West 19th Street, NY, NY 10011 **(212) 243-1100**
Mon-Fri 9AM-5PM, Sat. 9AM-4PM • AMEX, MASTERCARD, VISA Accepted

over, offering a loan. In spots for Singer sewing machines, a funky teen confides that she began sewing so she would have her own unique look, and a career woman who stitches her own suits tells her boss they're by "the Italian designer Radicchio."

DDA also produces the highly effective, simple but dramatic ads for *Lear's* magazine and *Condé Nast's Traveler.* But the ads that best illustrate the agency's minimalist flair may be those for the Fur and Coat Company, a four-year-old retail-store division of Fred the Furrier's Fur Vault. In one spot, the only visual is an elegant wineglass of milk and four Oreo cookies on a silver plate. "Other showrooms serve expensive wine and refreshments," says the haughty announcer. "We suggest if you're hungry and thirsty, go into your kitchen and fix yourself some cookies and a glass of milk—make sure it's icy cold—and then come here for fine furs for less."

Another commercial, showing a solitary mink coat on a hanger, claims that the money saved by not using models is passed along to customers. "But if you insist on models," tweaks the announcer—and with a drumroll, a Barbie doll appears, swathed in mink. A third spot focuses on the bottom half of a man's body, dressed in Hawaiian bathing trunks, high socks, and shoes. "With the money you save on your fur here, you can outfit the man of your choice in *these ... and take him on a vacation.* He'd like that," the announcer sighs.

Donald Deutsch predicts that such minimalist advertising will become more popular in post-Reagan America. "Advertising mimics politics, and we've been playing dress-up because of a celebrity in the White House," he says. "During this transition time, with a lame-duck president, everyone knows that the party's over, but they're just not sure if the next move is grass roots."

As it happens, DDA's biggest-budget TV campaign veers in a decidedly non-minimalist direction. A with-it, bearded young man lazing around his home listlessly flips the channels on his TV set. Spying a billboard outside bearing the Samsung logo and a blank TV screen, he points his remote-control device at it. Amazingly, a fire-breathing Godzilla materializes on the screen. Then, with a zap, the monster is replaced by Dr. Ruth, then—*zap*—by Alfalfa from the Little Rascals, singing "I'm in the Mood for Love." A crowd watches the show, electrified. "Feel the power—Samsung Electronics," concludes the spectacular production.

"What all our work has in common is its feistiness and hip, 'f--- you' attitude," says Donald Deutsch, the self-described elder statesman of the creative department. "We're on the pulse and know who

he's Sassy.
We're Sassy
MAY 1988
$2.00
Sassy
The sad story of a 17-year-old stripper
How to be the best kisser
20 all-natural beauty tricks
WHITE HOT!
Swimsuits we dare you to wear
Our brave writer asks out four hot movie stars
On Sale Now.

Call Helen Barr, Publisher
Sassy Magazine, One Times Square, New York, N.Y. 10036
212-764-4860

NOT TO
THE TRADE
ONLY

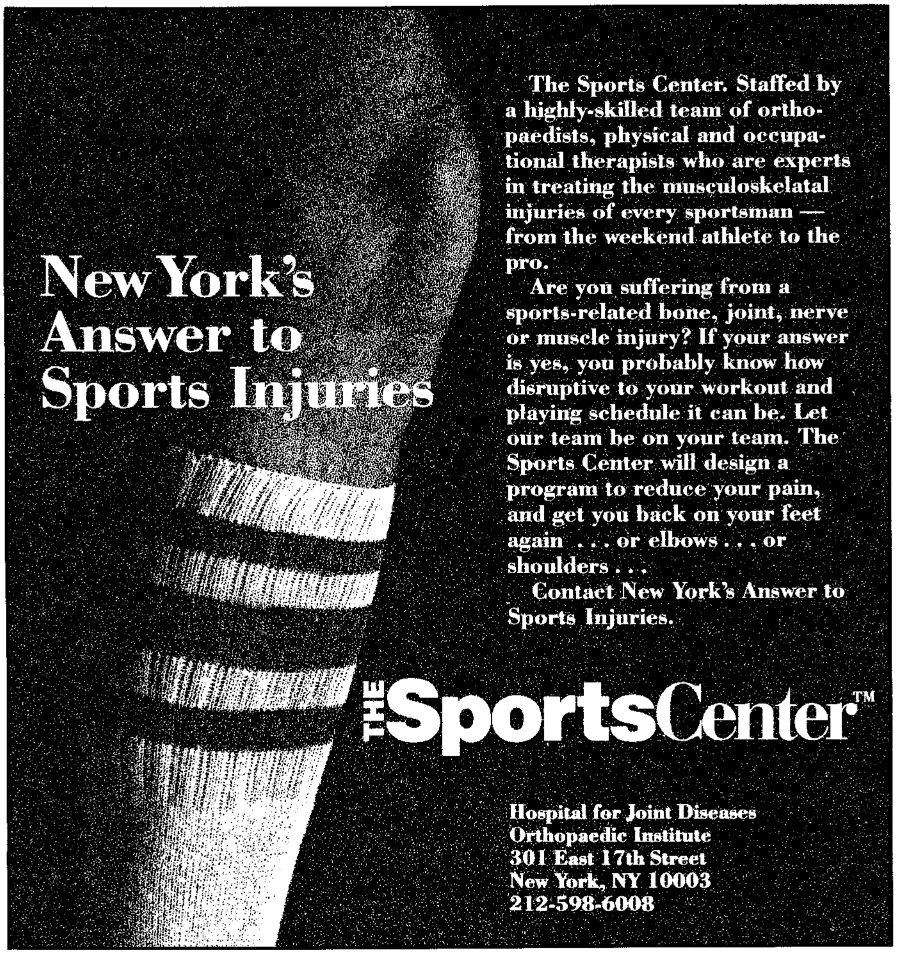
If you've ever wondered what's inside those exclusive "Trade Only" showrooms, come to the Decorators Warehouse where you don't have to be a decorator to shop like one.

By special arrangement we handle the over-stocked merchandise and cancelled orders of the top showrooms and manufacturers. And almost everything you see on our 5 floors is available for immediate delivery. With new shipments arriving daily.

What's more, our custom-order program allows you unlimited choices. That means that no matter what you're looking for, you'll find it in our warehouse. At very inside prices.

Decorators WAREHOUSE

616 West 46th St. (between 11th & 12th Aves.) NYC (212) 489-7575 Hours: Mon-Fri, 10-6, Sat-Sun, 11-5.



New York's Answer to Sports Injuries

The Sports Center. Staffed by a highly-skilled team of orthopaedists, physical and occupational therapists who are experts in treating the musculoskelatal injuries of every sportsman — from the weekend athlete to the pro.

Are you suffering from a sports-related bone, joint, nerve or muscle injury? If your answer is yes, you probably know how disruptive to your workout and playing schedule it can be. Let our team be on your team. The Sports Center will design a program to reduce your pain, and get you back on your feet again . . . or elbows . . . or shoulders . . .

Contact New York's Answer to Sports Injuries.

THE SportsCenter™

Hospital for Joint Diseases
Orthopaedic Institute
301 East 17th Street
New York, NY 10003
212-598-6008

Stephen Sprouse and U2 are and that young people are wearing sneakers with their laces open. What's more, our advertising is written not to the lowest level of society, like Energizer batteries' Jacko and the Domino Pizza Noid, but to the highest. It's sophisticated, witty, wry stuff, and everyone gets it. We understand the folly of the human being."

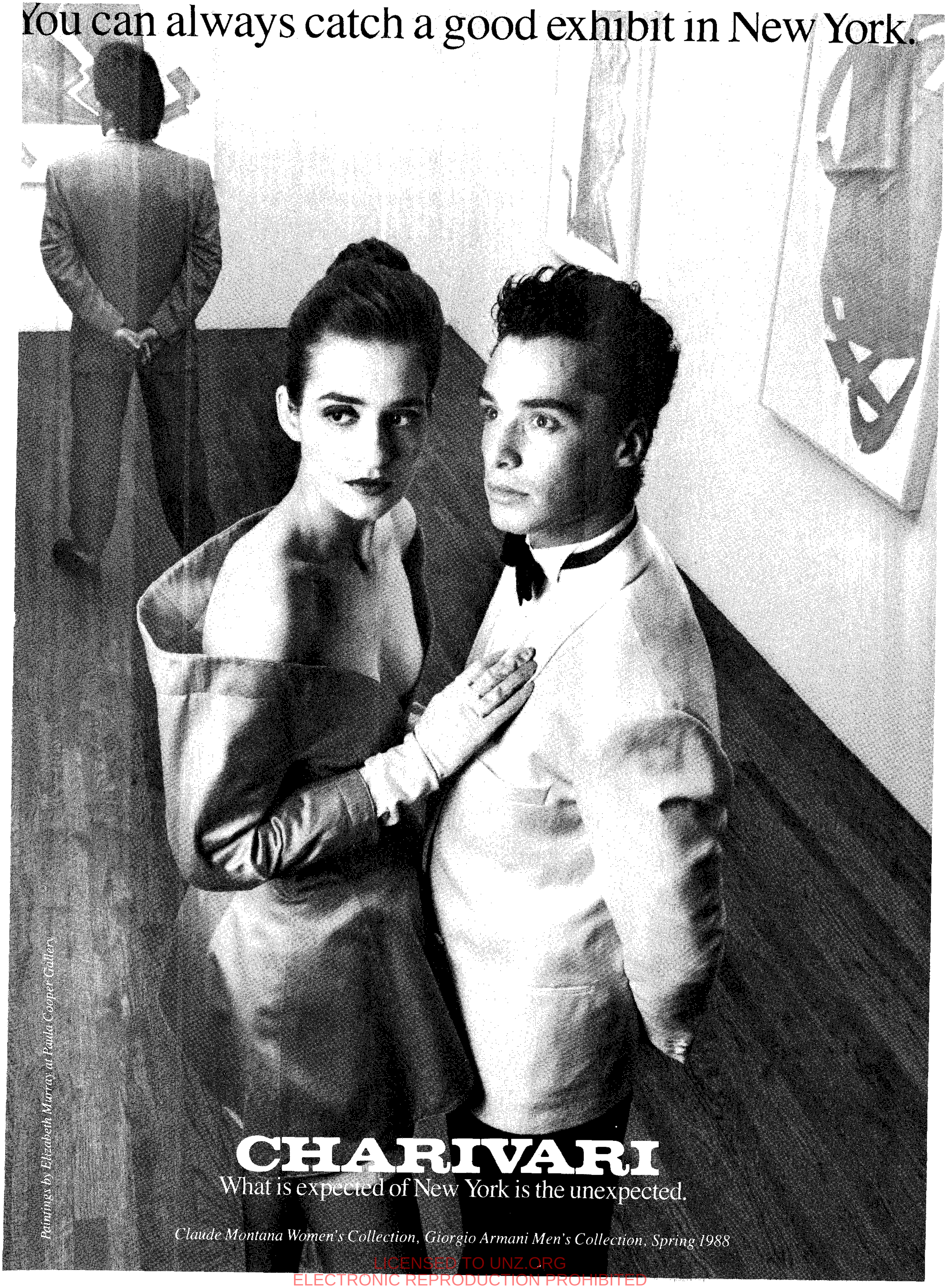
Appealing to viewers' intelligence has been the hallmark of the agency since it was founded in 1969 by David Deutsch—who, then 40, had been executive art director at McCann-Erickson and, before that, creative director at Ogilvy & Mather—and his friend Rocco Campanelli, an art director from the Kenyon & Eckhardt agency. For more than a decade, the pair turned out well-crafted print campaigns for such accounts as *Glamour* magazine, Crouch & Fitzgerald, Oneida Silversmiths, and Gulf Air.

Then, in 1983, the agency underwent a radical transformation, instigated by Deutsch *fils.* After graduating from the Wharton School of Business, he had landed what seemed an ideal job, as a General Foods account executive at Ogilvy & Mather. But after discovering that, in that vast empire, he was too removed from the creative side of advertising, he quit in despair. Next, he won $5,000 on *Match Game* and spent eight months on the West Coast, taking it easy. Then he decided to go to law school and returned home. But while waiting for acceptance notices, he wandered into his dad's agency and came up with the "What's the Last Exciting Thing That Happened to You?" campaign (which won the Pontiac Dealers Association account and ran from 1984 to 1986). He never left.

"Donny has brought a certain style, flair, and emotional appeal to the work," says David Deutsch. "He's expanded our horizons. Now fully half of our work is TV, whereas five years ago, it was only 15 percent. People are much more aware of us, and while we still scratch for new business, we're getting a lot of calls from nowhere and people coming in with positive attitudes to us."

Initially, some prospective clients are put off by the father-son combination—a rarity in the advertising world. But when they observe the senior Deutsch's sagacity and the junior Deutsch's enthusiasm—and the balance provided by James Aucone, DDA's 44-year-old president—they're often charmed.

And charming people is, after all, the goal of advertising. "It's easy when you've got a big budget and can shoot beautiful footage," says the younger Deutsch. "That's all production value. But in most of our work—and the truck story in particular—we've got no production money and no sexy subject. All we've got is a great idea." ▬


You can always catch a good exhibit in New York.
CHARIVARI
What is expected of New York is the unexpected.
Claude Montana Women's Collection, Giorgio Armani Men's Collection, Spring 1988
Paintings by Elizabeth Murray at Paula Cooper Gallery

RUTH RECOMMENDS

BY RUTH GILBERT

The New York Antiquarian Book Fair, April 14 through 16, at the Seventh Regiment Armory, features manuscripts, illustrations, prints, maps, and photographs, as well as rare books.

AT THE BALLROOM

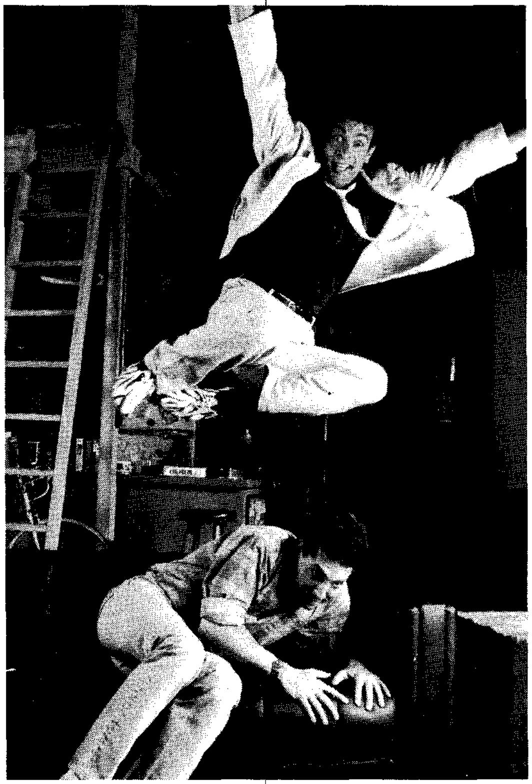
Jonathan Schwartz, an all-in-one D.J., author, and singer, appears here April 12 through 30, in a show featuring Jerome Kern songs and some by Jonathan's father, the late composer Arthur Schwartz.

WORLD OF MUSIC AND THEATER

An exhibit of works by artist Arbit Blatas, a tribute to entertainment greats of the past 40 years, is being held at the Museum of the City of New York April 12 through August 28. Above is a bronze of Marcel Marceau.

'MAIL'

Michael Rupert (seated) and Brian Mitchell are seen in a critical moment in the musical previewing at the Music Box. As a writer opens his piled-up mail, each letter comes to life!



GREAT PERFORMERS

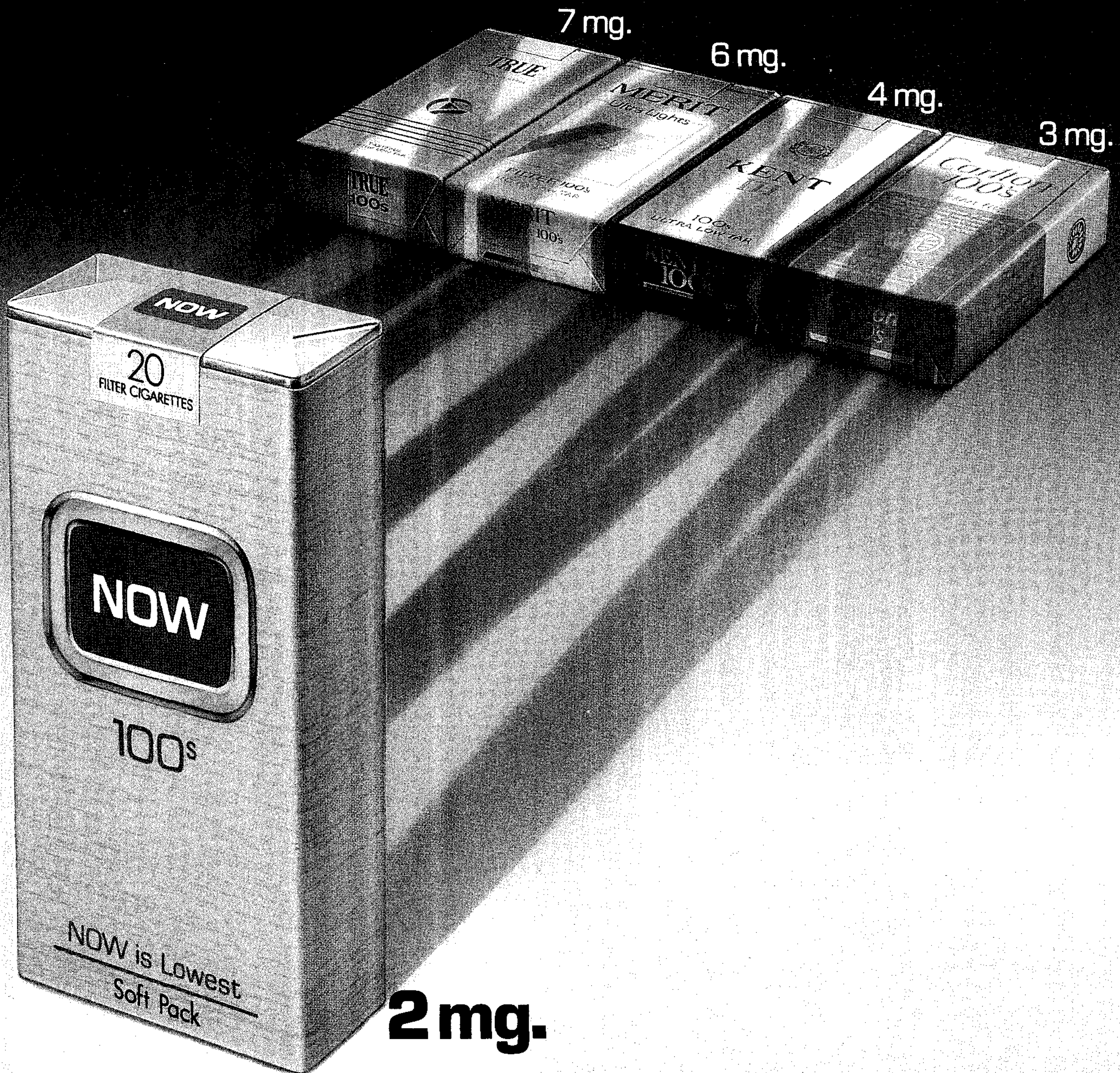
The seventeen-year-old Israeli-born cellist Matt Haimovitz makes his New York recital debut April 17 at Alice Tully Hall. He's the youngest artist ever to receive an Avery Fisher Career Grant Award.

AMERICAN BALLET THEATRE

Welcome back, beloved company! The season's from April 18 to June 11 at the Metropolitan Opera House. Below are Martine van Hamel and Ross Stretton in Raymonda, *which will be performed April 18, 21, 22, 23, and later on.*

Photographs: top right, Charles Abbott; center, Ron Scherl; bottom right, Martha Swope.

THE LOWEST OVERSHADOWS THEM ALL.


7 mg.
6 mg.
4 mg.
3 mg.
TRUE
MERIT Ultra Lights
KENT III
Carlton 100's
NOW
20 FILTER CIGARETTES
NOW
100s
NOW is Lowest
Soft Pack
2 mg.

NOW IS LOWEST

By U.S. Gov't. testing method.

Competitive tar levels reflect either the Jan. '85 FTC Report or FTC method.

© 1988 R.J. REYNOLDS TOBACCO CO.

BOX: Less than 0.5 mg. "tar," less than 0.05 mg. nicotine, SOFT PACK FILTER, MENTHOL: 1 mg. "tar," 0.1 mg. nicotine, av. per cigarette, FTC Report JAN. '85; BOX 100's: Less than 0.5 mg. "tar," less than 0.05 mg. nicotine, SOFT PACK 100's, FILTER: 2 mg. "tar," 0.2 mg. nicotine, SOFT PACK 100's, MENTHOL: 3 mg. "tar," 0.3 mg. nicotine, av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

A MONTE-CARLO SPA VACATION FOR BODY AND SPIRIT.

It's exercise amidst elegance. Air France brings you the ultimate spa vacation in the city of ultimate glamour: Monte-Carlo. With the Loews Monte-Carlo Magnifique Spa Vacation*, you can enjoy a week of the finest cuisine, cabarets, and casinos in the world, and take advantage of the facilities at the Loews Spa and Fitness Center, where you can freely use the Spa's heated pool, well equipped gym, sauna or jacuzzi. The package includes round-trip travel with the unsurpassed style of Air France; your week's stay at the elegant accommodations of the exclusive Loews Monte-Carlo hotel; unlimited use of spa facilities; a rental car for your entire stay, including 28% TVA taxes; and many more pleasures. See how the luxury of a spa vacation on the Riviera can refresh and romance you. All prices guaranteed in U.S. dollars. For details, and a free video cassette preview, call your travel specialist or Air France at 1-800-AF-PARIS. In New York City call 212-247-0100. Air France is a partner in Mileage Plus and OnePass.

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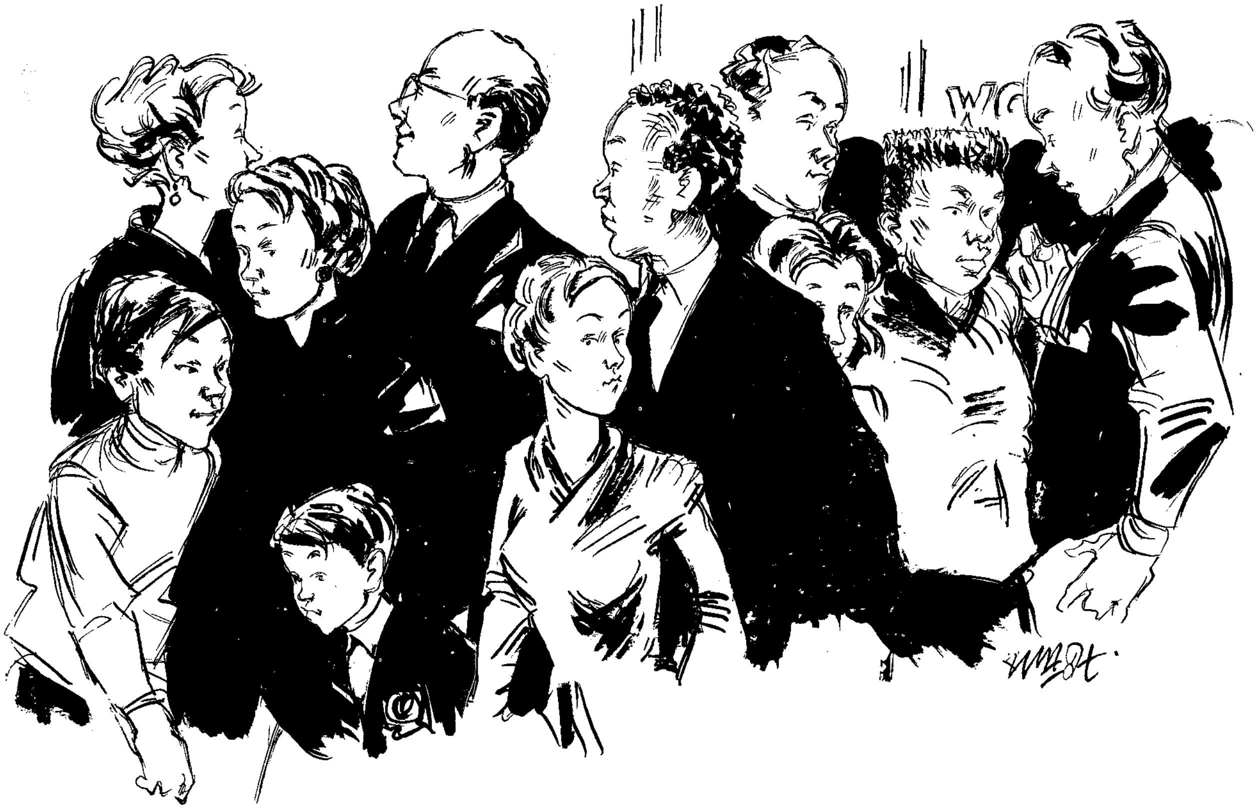
AIR FRANCE

Available from New York, Washington, Miami, Houston, Chicago, Los Angeles and San Francisco.
*Monte-Carlo Magnifique packages only available for two people traveling together sharing hotel accommodations and car.

NEW YORK

HOW WE LIVE NOW



FROM MORTIMER'S TO ZABAR'S—
AND EVERYTHING IN BETWEEN: A TOUR
OF TODAY'S NEW YORK
AS YOU'VE NEVER SEEN IT BEFORE.

Illustration by William Hamilton.

THE HIGH LIFE

INSIDE MORTIMER'S

BY JULIE BAUMGOLD

ON THE IDES OF MARCH, AS HE DOES EVERY DAY, Glenn Bernbaum came downstairs from his snappy tan apartment to answer the phones at his restaurant, Mortimer's.

"... And you know they haven't put in an appearance all year," Glenn told Casey Ribicoff, as a man came from the kitchen to spray and wipe the windows.

Glenn placed himself as usual at a table in the rear with the reservation book in front of him along with piles of bills and invitation envelopes with notes scribbled on them. Usually, as he appears at ten, one of his maître d's, Robert or Bruno, hands Glenn a piece of paper with the names of those who have already called for a table. Occasionally, since Mortimer's is a neighborhood restaurant carried to the most global extreme, one of Mortimer's crowd passes by and raps on the window. To actually see Glenn Bernbaum you must form a cup with your hands and peer into the dark wood depths but, since this is such a deliberate and rather craven gesture, many just walk by with a wave in passing, knowing he is there on the phone, waiting for them to return to him.

On the bar are the new liquor supplies of the day and two large blue milk cartons of Pepperidge Farm Goldfish. Glenn is eating his breakfast—chicken on a hard roll and diet Coke to fortify himself. For this little table, this very square of wood, is the hub and nugget, the grainy heart of New York hyper social life. Here Glenn vets his many invitations ("Planned Parenthood. Who cares? I won't be around to see the results") and does his seating, putting together the elements, seating some, denying others, elevating and punishing. He loves all this, he glows, he gives little chuckles, not exactly malicious and not precisely sweet, and his thin, beautifully dressed shoulders rise with the sport of it all.

On this morning, which happens to be the twelfth anniversary of Mortimer's, Happy Rockefeller has booked, Chessy Rayner has reserved a table for two at 1 P.M., Peter Duchin has seven at one. Fernanda Niven three at one, and Senga Mortimer two at one. They will all sit to the right of the door in one long row or at the second and third tables in the middle row reserved, when possible, for youth and beauty. Today, Duchin will have table 1-B, the large window table, usually saved for big groups but able to shrink miraculously to four when Jane Hitchcock brings Jacqueline Onassis or Brooke Astor reserves. One-B sets the tone. It is the metaphorical gas lamp in Mortimer's window, warning some away, beckoning others home to the lap, to mama. The window itself still has some BB shot embedded in it from a passing chic-crazed motorist, but nobody notices. The women who sit in 1-B make an effort for Glenn. They dress hard and hoot with fervor in many accents. Sometimes John Richardson, Jerome Zipkin, Kenny Lane, Bill Blass, and Peter Duchin join tables of thin women who thoughtfully raise each shoestring potato to their mouths as though it requires a decision. Glenn never puts anyone unworthy at 1-B. He would much rather leave it empty, a memorial to the glory it has known—those long, vinous afternoons with blue plumes of smoke rising. Only the most experienced waiters are permitted to serve 1-B; it gives the staff something to move up to.

"Call Mrs. Evins to check her fashion and social calendars for May 11 so Mrs. W. can give a surprise party," Glenn tells Bruno.

FERNANDA NIVEN COMES IN TO BORROW GLENN'S party rental book so she can choose the tablecloth to show her committee for the Central Park Conservancy lunch on May 4. Various preppy minions bring Glenn things to sign, and the mailman comes in.

"I have no complaints about *my* deliveries. He always puts my mail right in my hand."

There's a postcard from Egypt from Peter Duchin and Brooke Hayward, a check from Gloria Vanderbilt for a dinner party she gave. Many people treat Mortimer's like home, Glenn does things like the flowers and music so faultlessly.

"I can give you one long table," Glenn tells someone on the phone. In the kitchen, a cook is skinning the chicken breasts for the paillard. Glenn is arranging things because he is going to Europe with Kenny Lane. There, they will join Bill Blass, Pat Buckley, Carol Price, and John Richardson. But before Glenn goes, he has to organize a surprise farewell party for Claus von Bulow. Andrea Reynolds will put guns and other toys around the table for Claus's friends. Claus's favor is a cage with the bars bent back and a monster inside.

"I think people are intimidated by Mortimer's and if they will get a good table," says Glenn. "With people I really like there's never a problem where I put them. Sometimes they call up and say, 'I'm coming with so-and-so. Could you make a special effort?'"

CASEY RIBICOFF CALLS AGAIN. THEN GLENN picks up another line.

"A wedding reception?" he says, and his mouth goes down. "It's *your* party. I don't *know* you. It would be difficult to recommend a cocktail party or a breakfast or *what.*" He grimaces, and gives prices wearily.

"People ask how many drinks, but I learned not to speculate and give an estimate. Bill Meyer, who was married to a Payson and part of that '21' hard-drinking crowd, gave a party the same week as Nan and Tom Kempner, both the same number of people. If you asked me in advance who'd drink more, I'd say Gwen and Bill Meyer's group, but they drank 65 percent more at the Kempners'."

"Do we reserve for Mrs. Coletti?" asks Bruno.

"We don't *reserve.* We hold a table," says Glenn. "Mrs. Coletti was married to an Astor, so she can't be all bad."

The distinction between "reserving" and "holding a table," so crucial to life at Mortimer's, escapes the mass of humanity, as does the hierarchy of judgment that takes place in Glenn's head as his eyes slide up over his horn-rims, peering at a face. Now they shine. Now they dull with disappointment.

Gene Hovis, the food consultant, calls. Mortimer's has had many food consultants, but the food stays the same. Glenn's friends love it that way. It's their home cookin'. It has a certain comforting consistency just verging on delicious. On Sundays, the Bold Ones bring along their calm children, knowing they will eat something familiar and American, like chicken croquettes. Mortimer's used to be like a club, but now it is home, where you have the metaphorical lap, the familiar baby food. And it is cheap.

The average lunch at Mortimer's is $20 per person, with the tax and tip. Two chef salads, two Perriers, coffee, and tea

GLENN BERNBAUM IN HIS GLOBAL NEIGHBORHOOD RESTAURANT.

cost $28.15, and Glenn says it is not uncommon to get a check for $10.39 for gravlax and coffee. "The classic is splitting a chef salad," says Glenn, but that is unspeakable.

No one comes to Mortimer's just for the food, and no one has ever seen Glenn Bernbaum standing over the table and washing his hands in the air as he ecstatically explains a dish.

"Diego's on four," says Bruno.

"Where have you been?" says Glenn. "You've deserted me completely. Do you want to come to lunch? I'm having lunch with Senga. Come a little earlier.

"Bill Casey once said if all his operatives put together were as smart as Diego del Vayo, there would be no KGB.

"Senga! Oh, perfect!" he says, taking another call. "Chessy and Senga tomorrow," he tells Bruno.

A tall black man applying for a waiter's job comes in and sits at the bar filling out an application. Most of Glenn's waiters are white, young, and look as if they were just passing through on their way to the next booking.

"Mrs. Rockefeller will be fifteen minutes late," says Bruno. He covers the phone and says, "Mrs. Parish."

"Sister!" says Glenn, mightily pleased, because the staunch cashmere bulk of Sister Parish at 1-B on a Saturday afternoon lends a certain fierce tone. "Two at 12:45."

Albert Hadley calls. Mollie Parnis books for herself and Anne Douglas. Glenn tries to find the right pots of ranunculuses for Carolina Herrera's lunch. Fernanda Niven comes in to return Glenn's party rental book.

"Celadon?" asks Glenn, looking at the swatch she holds.

"No, seafoam, I'm afraid," says Fernanda Niven.

"I think the celadon is nicer," says Glenn, who is usually right about these things. Glenn offers to get a sample tablecloth so Fernanda can show her committee the next day. A

Photograph by Harry Benson.

florist comes in with the arrangement Glenn is sending to Mollie Parnis that day, and Glenn makes out the card.

"I need terra-cotta pots without a lip for Mrs. Herrera's ranunculuses," he tells her.

Oh, these fat mornings here at Mortimer's, where invitations are put aside or torn, services and favors are exchanged, and names are tossed like bread balls through the air. Glenn is a gentleman and was raised right. He crosses the border into intimacy. He sits with his people, he travels with them, he gives their dinners and sees their rampant anxieties. At Mortimer's, within the swirl of ordinary commerce there is this glittering core.

Bruno hands Glenn the final list. Glenn does the seating of the first tables and hands it back, the enemies separated, the chums close, and then he remembers it is Mortimer's anniversary and has 80 miniature lemon-meringue pies baked.

"NOTICE," SAYS GLENN AS HE IS ABOUT TO OPEN Mortimer's on St. Patrick's Day, "no intrusion of paraders.

"Would you take these ranunculuses over to Strakes and have them repotted for Mrs. Herrera," he tells one of his men.

A woman in a fringed black cape is at the door trying the handles, for it is twelve. She tugs and pulls. She peers in the window and sees a customer at the bar with a drink, which makes her exclusion totally mysterious. She has piled on about $10,000 worth of clothes in an informal way. But the door is locked. Finally, and not too quickly, Robert opens the door.

Glenn is still hunched over, chuckling and chortling with Robert about how he has separated the two Picasso biographers, Arianna Stassinopoulos and John Richardson.

Two well-dressed men walk into the totally empty restaurant and are given the Table O'Shame in the rear.

"Do you have something less in line with the kitchen?" one asks, looking out over the field of white cloths.

"This is ridiculous," the other man says, even as they are hanging their overcoats and scarves on the pegs. "Let's go."

"It's ridiculous," echoes the woman in the black cape and checked Valentino suit who has been invited to temporary purdah, the bar.

"I say," says Glenn with that certain smile, "it's *my* restaurant and I hold tables. It excludes the boisterous overdressed element. That's why I don't allow my maître d's to take tips."

This scene happens a lot. People walk in at twelve to a naked restaurant and are told there is no room, and they all say, "But it's empty." In Glenn's mind, however, it is full. Any moment now the Mortimer's Dream will happen. It seems to happen spontaneously, first this one and then that one; it's an accretion of worlds. Then comes that frottage, that disturbance that makes the pearl.

YES, IN GLENN'S MIND, MORTIMER'S IS FULL AND shimmering in its glory. Carolina Herrera is crossing the restaurant wearing the simplest navy pants and gray sweater with the largest pearls and little flat shoes. No one looks better! He can see Jayne Wrightsman in a large sable hat. Anne Cox Chambers with ivory pyramids in her ears and a great deep emerald ring. Billy Norwich inclining to Pat Buckley. Nan Kempner is flashing through the doors. And Jerry Zipkin in overdrive with some burning news. The duchess of York with her mother. Some of those Southampton blondes, people whose last or first names are Mortimer, people with old names and faces that very few know because they prefer it that way, but Glenn knows his Wasp core. There's a grande dame like Mildred Hilson or Nin Ryan and, at the bar, the next generation watching and learning, this generation that takes over a whole other Mortimer's after ten at night, when Glenn goes upstairs and it really becomes a club.

Or it might be one of those Sunday lunches like Palm Sunday, when, by 12:15, they are all lined up outside, the men in ties, hair wet from showers, a group that could only be going to Mortimer's. Security men are outside and up against the trompe l'oeil because the Canadian prime minister is inside with Tom and Meredith Brokaw. In comes Rafael Lopez-Sanchez and Paloma Picasso in a tiny yellow trapeze coat, so of-the-instant. Then Chessy and Bill Rayner arrive, meeting Sam Reed. In the back, Michael and Barbara Thomas and their baby are having lunch with the man who wrote *Memoirs of an Anti-Semite* and Senga and John Jay Mortimer. When Mark Hampton and his family leave, Ann Getty and her son arrive and all the people carrying fronds fresh from church. The air is full of naughty stories, and the light bounces into drinks the color of blood. Everyone is happy, for Glenn is there to take care of them. They know just what all their best friends are doing at this very moment, and they will eat something like the chef salad, which they can push around and pick at for hours, or the chicken paillard with the pat of herb butter on the top, which the women scrape off like it's a religious rite.

BROOKE ASTOR WALKS IN NOW AND IS TAKEN TO 1-B, where she waits for Patsy Preston, the wife of the head of J. P. Morgan.

"You haven't returned my last three calls," Mark Hampton scolds Gail Gilbert. "You sit here or I'll stare at everyone coming in the door," he says to his client and orders himself a grapefruit juice and bitters.

"I have been trying to reach you to check a quote," Arianna Stassinopoulos tells John Richardson. She looks up into the blue eyes of the waiter her companion has named Afternoon of a Faun. Glenn sits with Chessy and Senga up front. Sometimes he sits at his table in the back and has people join him; other times he gives it up and does his Windsor pace, his hands clasped behind his back, royal-style.

A tiny, wizened woman with white beach shoes, pixie hair, and a shamrock sweater stands in the doorway. Robert moves in. "I'm afraid there will be a twenty-minute wait," he says nicely and hands her a menu as she goes to the bar. Now the spirits are flying.

Three firemen with green carnations walk in. Anne Slater turns the blue rims of her deep-blue glasses to them slowly and, for a moment, they dance there in uniformed miniature. Brooke Astor leans over and says, "Now let's see what Glenn's reaction is to *this*."

"You want me to lock the door?" Robert asks Glenn.

"They're all getting pleasure out of watching me squirm," says Glenn, as two more firemen with green pom-poms on their berets come in.

It's late when a patrician couple blows in. After a lifetime of headwaiters leaping forward, of the beckoning arm and opened palm, they stand waiting, but no one comes. Six minutes, twenty minutes. Their chins go up. The lady suggests the bar, but the man gives her a poisoned look. Now it is principle. But what is principle if, despite the shoes, the noses, the gentle manners, the good coats, they are invisible, two ciphers in the void, two victims of whim. "This is ridiculous," the woman says softly. But no one at all is listening.

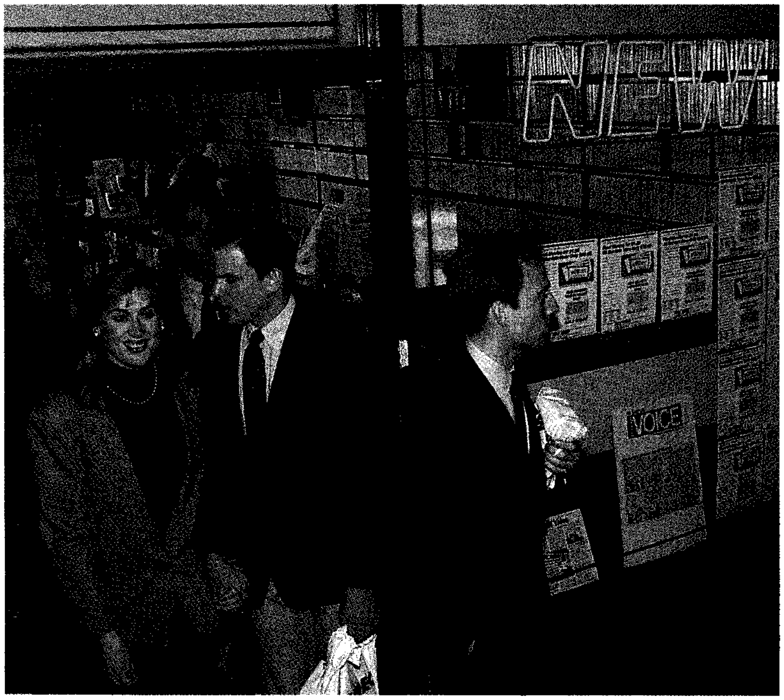
VIDEO VILLAGE

FRIDAY NIGHT FEVER

BY DAVID BLUM

"JUST WATCH THAT SHELF," SAYS MICHAEL POLLACK of the New Video store on West 72nd Street, as he gestures toward eight copies of *The Big Easy.* It's 5:45 in the evening, and a crowd is already queuing up at the checkout counter. By six, *The Big Easy* is gone—as are *RoboCop* and *Dirty Dancing,* plus such hot titles as *Lethal Weapon, Revenge of the Nerds* (both parts), and *The Buddy Holly Story.* Someone has even put a copy of the seven-hour, three-cassette *Godfather* saga on reserve.

I thought the whole idea of watching movies on a VCR was to avoid rushing around, standing in line, and settling for second-choice movies. But after spending a Friday night behind the counter at New Video—Friday being the big night there—I can report that the desperation of couch potatoes to get a copy of *Dirty Dancing* or *RoboCop* for their Date Night entertainment is nothing short of amazing.



AMERICA'S NEW LEISURE-TIME SUPERMARKET.

From six till the moment the store shuts tight at eleven, close to 500 people pass through to pick up a tape. And that rarely involves just stopping in for a minute; my unofficial calculation is that the average video-store customer spends at least 10 minutes in the store—either on line or just browsing—and some stay as long as 45 minutes.

Clearly, the video store is America's leading leisure-time supermarket these days. There are now more than 25,000 of these overnight-rental outlets in the United States, and more than 2,000 in New York State alone. Twelve years ago there were none.

New Video, a five-store Manhattan chain with over 40,000 members, is a state-of-the-art outfit, a perfect laboratory for my brief examination of this hot social trend. My night there taught me that if we have to live in a world where we get most of our enjoyment from staring at a box fifteen feet from the bed, we might as well be watching good movies instead of *Night Court.* A whole new world of classic old movies has opened up to people who never had the time or inclination to explore the repertory theaters in town (most of which have closed since the VCR was first widely marketed in the 1970s).

One of the things that distinguishes this particular store is that the hired help know a lot about movies and have extremely good taste in recommending them (with the possible exception of a young man named Jim, whose current choice is *Murphy's Romance,* with James Garner and Sally Field).

I try to keep pace. At 6:45, a young couple with a pizza and a dog says, "We're looking for a really wild comedy . . . something funny . . . how about *The Man Who Would Be King*?" I counter with *Ishtar,* but when you say it's really not so bad, nobody believes you.

At 7:15, a man in his thirties with a bulging briefcase comes in looking for a murder mystery that lasts two hours or less. He's already dismissed *Anatomy of a Murder* as too long—"I'm very busy," he says. "I need something that gets worked out fast." He settles on *Double Indemnity,* in which Fred MacMurray plans, commits, and confesses to a murder in 106 minutes.

At 8:30, two young men begin what becomes a 45-minute inquisition of all the behind-the-counter help. Fortunately, the employees of New Video are mostly college students with a special interest in movies, so you often get some provocative ideas. After considering everything from *The Ladykillers* to *Caddyshack* and rejecting every suggestion (including my double feature of *A Nightmare on Elm Street* and anything by Preston Sturges), they go with *Breaker Morant* and *The Wrong Man.*

At nine, in what I am assured is a typical if depressing sight, a blonde in her early thirties comes in with a bag of Chinese food and a copy of *9½ Weeks.* "This was awful," she says. "I want something better for tonight."

At 9:15, an overweight man in his late twenties comes in. "Can I get a kung-fu instruction tape? Or maybe karate?" he asks. One of my colleagues explains that instruction tapes cannot be rented—they're only for sale—and asks which color karate belt he is interested in. The fellow says he wants a black-belt tape. Though the New Video staffers try to explain that he is probably too inexperienced for top-level karate training, he insists. He pays cash, $29.95, and goes home to begin lesson one.

Toward eleven, as the shelves are thinning out, customers begin to scrounge for oddball choices. People are finally realizing that no one is going to return *RoboCop* in the next half-hour and that they're at risk of going home empty-handed. So there is typically a last-minute crunch at the counter as people grab whatever they can. That may explain why one customer actually rents *The Day of the Dolphin.*

Photograph by John Chiasson/Gamma-Liaison.

MADISON AVE.

SPOT NEWS

BY BERNICE KANNER

"WHEN YOU WALK, DON'T BEND YOUR KNEES so much," says the director to the star. Then he tickles him. Five-year-old Sean Kiely jumps up and starts practicing. He walks, then trots, then runs, scudding over and over again across a new beige carpet in an elegantly furnished dining room. At first, he does it empty-handed, then he carries a cup of chocolate milk, and finally he balances chocolate milk and a slice of strawberry cheesecake. When the scene is perfect—when the gait is right and the little knees straight, when the dozen or so people working the lights, the cameras, the props, and the special effects have mastered every detail—then the chocolate milk and the gooey cheesecake will tumble onto the new carpet.

It's the second day of a three-day shoot for Du Pont Corporation's Stainmaster carpet—one of perhaps twenty commercials being made in New York this February day. By the time the shoot is finished, the cameras will have recorded eleven wine spills, eight crashes of a plate shaped like an airplane, nineteen tumbles by a slice of cheesecake, and 25 shots of a falling book. A week later, after hours of editing and about $160,000 in production costs, Du Pont and its ad agency, BBDO, will have two commercials—one 30 seconds long and one cut 7 seconds shorter to leave time to identify a local retailer. The world will see them during Du Pont Decorating Days, April 10 through May 30.

Those commercials are the latest step in a complex undertaking. In the early eighties, Du Pont began tinkering with a new kind of stain resistance that went beyond Scotchgard and other topical treatments and ultimately resulted in the Stainmaster carpet. Two years later, as the technology was being refined, Du Pont tested what for it was a daring idea—advertising to consumers. When it turned out that shoppers really would look for the Stainmaster oval on the back of carpets, the company asked BBDO to come up with a pitch.

The first spot was shot in October 1986 and was supposed to star Sean Kiely's younger brother. He proved too young to follow stage directions, so Sean—who was visiting the set—got pressed into duty. He managed terrifically. One finished commercial shows Sean in a high chair, eating dinner from a dish shaped like an airplane. Logically enough, he decides to see if the thing will fly. As the plate crashes in slow motion, a voice-over assures that the carpet can take it. Another spot in the series shows Sean dressed up in a tuxedo, colliding with a butler and causing a spill. The hostess makes a flying dive to try to save her carpet. "The dive was actually a composite of several different shots—and the print version 'cheated' by having a model bounce on a trampoline with the walls realigned to resemble the floor," says Glen Gilbert, vice-president/account supervisor at BBDO. The campaign was a hit with viewers, scoring ninth in Video Storyboard Tests rankings for 1987.

The latest spot is supposed to promote a new Du Pont decorating guide. The commercial is being directed by Elbert Budin, whose credits include the hot-hot, cool-cool spots for McDonald's and the talking-sandwiches commercials for

SEAN KIELY REHEARSING HIS SPILLS.

Photograph by Chip Simons.

French's mustard. A 60-year-old master of special effects and close-up photography, Budin uses a special camera that shoots over 128 frames per second (normal is 24). His team has spent three days constructing and furnishing a set based on a designer's sketch the client approved the week before. Yesterday, Budin's high-speed camera caught wine spilling and plates crashing. Tomorrow, the camera will follow the decorating guide as it drops to the floor, its pages carefully rigged to open gracefully. Today belongs to Sean and his chocolate milk and cheesecake. Most of the shooting process is tedious. At times, as many as twenty people are standing, leaning, or lying scattered around the set. In the end, Du Pont will have a spot that goes like this:

"Something exciting just hit carpets," says a voice-over as the airplane/plate falls in slow motion to the carpet. "It's making a big splash in home fashions"—a glass of red wine topples. "It's this complete book on decorating with carpet." The book floats down, and its colorful pages turn. As the voice-over describes the contents of the guide and how to get one, Sean approaches to investigate, carrying his drink and his snack. "Now is the time to drop by for Stainmaster . . . only from Du Pont," says the voice-over, and the spot climaxes in an explosion of chocolate milk and strawberry cheesecake.

HOTEL KIDS

THE OASIS

BY ELLEN HOPKINS

A WOMAN OPENS HER WIDE RED MOUTH AS FAR AS it will go and lets out a howl. The man beside her howls back. A fire alarm clangs, but no one pays it any mind. Two policemen push through a grimy glass door and make a dash for the elevators. A fistfight erupts. It's three in the afternoon, and the lobby of the Prince George welfare hotel, on East 28th Street, is teeming with quarrelsome men. The screech of walkie-talkies fills the last gaps in the cacophony. In the midst of this chaos, mothers and children mill about like dazed extras.

But beyond the metal fire doors and up a flight of stairs sits an oasis: the Learning Center of the Children's Aid Society. There, in a handful of rooms, volunteers gather each weekday after school (and from ten till seven on Saturdays) to help hotel children with their homework. The volunteers are a varied lot—business people, law students, housewives. Dan Weiniger, who teaches math to a boy called Infallible, is an options trader. He found his way to the Prince George the day the market crashed last October. "I've had some time on my hands," Weiniger says ruefully. "Besides, I fell in love with these kids."

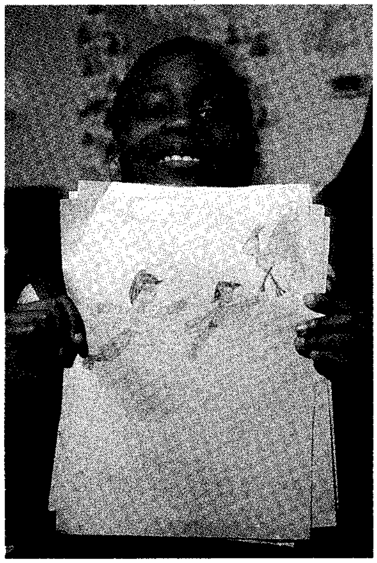
One Wednesday at the Learning Center, twelve-year-old Princess is busy separating synonyms from antonyms. Faatima, who's in first grade, struggles through a primer, sounding out the hard words, like "glued." When a new volunteer offers to help, Faatima decides that this will be *her* tutor, and hers only, forevermore. The little girl trails the woman, pelting her with colored cutout hearts, each one carefully lettered I LOVE YOU.

These are children with the gift of instant, passionate love. There are tender messages to program coordinator Daisy Padron littering the room. Barely an hour goes by without some child asking Daisy, who is eight months pregnant, why she has to leave them when the baby arrives. "Just think—you could be in all the headlines," says one little boy. "BABY BORN IN WELFARE HOTEL."

Daisy, who once was homeless herself, tactfully doesn't point out that this wouldn't be unusual. When the Children's Aid Society conducted its Christmas Wish List last year at the Prince George (volunteers provide one gift per child), one twelve-year-old requested baby clothes—for a sadly predictable reason.

The Learning Center is just one of many similar programs at welfare hotels around the city. All are fighting a losing battle. Only 80 children out of the approximately 1,200 who live in the Prince George are enrolled in the two-year-old program. About 35 show up on any given day.

Yet Children's Aid keeps on trying. More than anything, the Learning Center gives these children a few hours of quiet each day, gives them a place where simple rules (no swearing and no yelling) are posted on the doors and obeyed without question. These are children whose lives are noisy in the extreme, children who must spend their youth glancing over their shoulders. Children's Aid provides a place where daydreams can flourish.


A PROUD PUPIL.

When a volunteer asks Chanel to make up a story, the eight-year-old spins an Arcadian fable of a family that lived on Staten Island before coming to the hotel. "It was nice living there," Chanel says in a singsong voice. "Nobody stealing nothing and nobody using any crack."

The children talk knowledgeably of guns and drugs and sex. In the poems and essays that cover one wall of the Homework Room, themes of desperation are common. In one, a baby bird is deserted by its mother and cheeps for her in vain. A boy named Jamel wrote, "Sometimes living in the hotel is bad. Like when there is a fight or a big kid keeps bothering you. I think it is nice when a man works on a job. A man I know here helps his family with his job."

At the end of one session, Christine, an eight-year-old charmer with a goofy pair of glasses, reads aloud a story she's written about a fire-breathing dragon who lives in a cave. "Outside the cave are trees," concludes Christine. "The trees are beautiful. The cave is ugly."

The three volunteers who are listening pounce on this observation.

"Why don't you tell us more about the cave?" says one.

"What's in the cave?" asks another.

"Where would the dragon rather be?" asks the third.

Christine beams. For now, at least, she has the undivided attention of three adults. To placate her audience, she agrees to expand her story. "The dragon . . . " She pauses, then decides to end with a Hollywood flourish: "The dragon comes out of his cave and into the sun."

Photograph by Jeff Jacobson/Archive.

DR. BOB HOFFMAN MEETING AN AMBULANCE.

EMERGENCY

'DON' YOU TOUCH ME'

BY JEANIE KASINDORF

"THIRTY-TWO YEARS OLD, 105 FEVER." A NURSE wheels a gurney down a grimy, fluorescent-lit Bellevue emergency-room hallway, past a VISIT UNIVERSAL STUDIOS poster that stands as a mocking reminder of the world outside. The gurney is carrying George*, a gaunt, frightened-looking young man. The nurse pushes it into a small room crammed with three other critically ill patients and continues to call out the symptoms to Bob Hoffman, a 28-year-old doctor who has just come on duty. "Chest pains. Shortness of breath." As a second nurse starts to stuff white rubber gloves with crushed ice to make ice packs to bring the fever down, the first nurse leans over and whispers into Hoffman's ear, "I'd guess AIDS."

Hoffman asks George about his sex life and about drugs, although he's afraid he already knows the answers. A toxicologist for the city's Poison Control Center, Hoffman works two nights a week in the emergency room because "there's a tremendous feeling in taking care of people who really, really need you." As he examines George, he also keeps an eye on the three other gurneys in the room. Two hold young men who overdosed together on Placidyl and Valium. On the third lies a large man who was buying a paper at Port Authority when he started having a seizure. As Hoffman starts to hook George up to oxygen, blood slowly starts to run out of the corner of the large man's mouth. He starts to "seize" again. Hoffman runs over and holds the man down, yelling to anyone within hearing, "Some Valium. Please!"

It is 4 P.M. in Room Six, the critical-care room that is the nerve center of the sprawling Bellevue emergency-room complex. With its dirty, peeling walls and aging white-tile floor, Room Six is like New York City in many ways—a clamorous, overcrowded place, filled with indomitable New Yorkers who work eight- and twelve-hour shifts, in this case fighting for people they will know only during the one or two hours it takes to save their lives.

"When I lose my license," says a nurse waiting to get a patient into Room Six, "I hope you'll testify at the hearing."

"I'll say I *never* saw you before in my life," Hoffman replies with a laugh. He pushes the gurneys up against one another to make room for the nurse's patient, a very hostile prisoner from Rikers Island. He has a "GI bleed" (gastrointestinal bleeding) and is handcuffed to the rails of his gurney.

By early evening, George has been wheeled to a hallway to await admission to the hospital, and the two overdose victims have been moved upstairs to the intensive-care unit. They've been replaced by a man who walked in with chest pains, a woman stricken at work with severe headaches and partial blindness, and an elderly woman with congestive heart failure.

"Overdose!" A nurse sounds a warning to the Room Six staff as two Emergency Medical Services paramedics try to push yet another gurney into the room. This one holds Dorothy, a pretty 30-year-old woman in bright-red slacks and a red-and-white sequined sweater. A green oxygen mask covers much of her face. "A sequined overdose," a nurse cracks. The man with the chest pains is moved into the hallway, and Dorothy is wheeled in. Her husband found her overdosed on phenobarbital and Dilantin and "something she is taking to diet." Hoffman hooks her up to oxygen, grabs a piece of rubber tube, swabs it with K-Y jelly, and tries to stick it down her throat. She wakes up enough to pull away and yell, "No, no, you're hurting me." Then she starts to sob.

Before Hoffman can try to insert a nasal tube, another cry

**To protect patients' privacy, names and some details have been changed.*

Photograph by Andy Levin.

splits the air: "Don' you touch me, motherf---er! Don' you touch me! Ain't nothing wrong with me, motherf---er!" Hoffman runs out to the hallway, where four EMS men, an undercover cop, and two nurses are wrestling with a young man who is handcuffed to a gurney. He was picked up at Eighth Avenue and 41st Street for assaulting a cop. Hoffman's first guess is that he's on angel dust or crack. "Most of what you see here is a result of drugs," he says.

Hoffman joins the others as they grab restraints—long strips of heavy cotton—and tie the man's ankles, wrists, and chest to the gurney. "Don' you touch me, motherf---er!" he keeps screaming. "Go get a sick person!" By now, most of the emergency-room staff has gathered to watch. Hoffman asks the man if he uses drugs. "I don' take *nothin'*, motherf---er!" he yells, and the room explodes in laughter.

No sooner do they get him settled in Room Six than the call "Overdose!" comes again. They have no choice now but to move Tarzan, as Hoffman has started calling the prisoner, out to the hallway to make room for John Doe. He was picked up on 51st Street between Second and Third Avenues by neighbors who thought he had died of a heart attack. "Does he have tracks?" a nurse asks.

"Oh, yeah," the paramedic says. "Big time."

John Doe has overdosed on heroin and a combination of drugs that only a toxicology report will reveal. He is unconscious, but his body is writhing convulsively. The paramedics had a line for an IV in his arm, but he pulled it out. Now Hoffman, nurse Elyse Schilssel, and the paramedics wrestle with him long enough to get in another line. He pulls away, and blood spurts over Hoffman and the nurse, who had not taken the time to put on gloves, despite the high risk of exposure to AIDS. They try to be careful, but often, in their haste to treat patients, they forget.

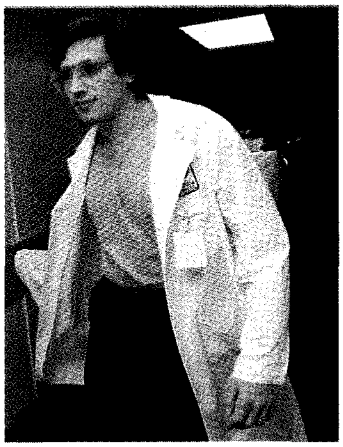
"Don't you want to live to have children?" a paramedic says.

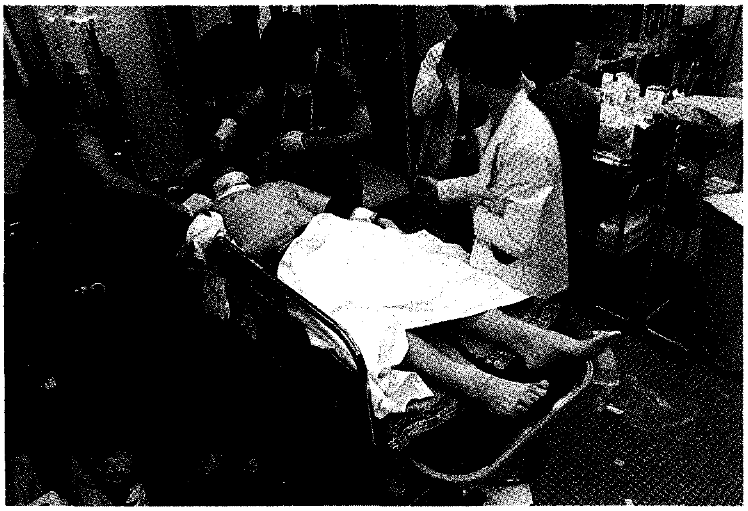
"Well, if you guys could have gotten the line in, I wouldn't have the exposure," Hoffman answers with a grin. He jabs the needle that contains John Doe's blood into the thin mattress on the gurney and goes to scrub down. "Make sure you scrub down good, Elyse," he calls out over his shoulder.

At nine, the paramedics come running in with an elderly man in a Tyrolean hat who blew off three fingers with a firecracker. He's followed by a man who was picked up for impersonating a doctor and had an epileptic seizure on the way to central booking.

Leaving the new patients to other doctors, Hoffman goes back to Dorothy. He pulls her head back and, in one quick move, inserts a thin rubber tube through one nostril and into her stomach. He hooks the tube up to a pump and draws a pale yellow liquid from her stomach. "Oh, shit, Dilantin," he says. After lavaging her stomach with water, he pours liquid charcoal down the tube, to absorb any remaining drugs. Dorothy wakes for a second and starts to cry. "Sam, Sam," she says.

"You can see Sam later," Hoffman tells her. "First we have to save your life."


IN THE HALL.


IN THE BELLEVUE EMERGENCY ROOM.

By eleven, Hoffman's gray chinos are stained with sputum and his green Bellevue scrub shirt is spotted with blood. The late cleaning crew hasn't come in yet, and the floor is covered with blood, charcoal, damp hospital gowns, and plastic bags. It is impossible to take two steps without walking on the plastic remains of hypodermic needles.

In Room Six, things have finally quieted down. John Doe is calm for the first time in two hours. Doctors are performing a spinal tap on the woman who came in with headaches and partial blindness. The man who lost three fingers has gone up to surgery. Tarzan has been sent to the psychiatric ward.

George, whose blood tests came back positive for the AIDS virus, is in the hallway, waiting to be taken to a room. In the morning, the doctors who will be in charge of his long-term care will tell him that he is dying. Dorothy, who started to vomit up some of the charcoal, has been moved out into the hallway. When she is fully awake, she will be moved to the psychiatric ward. Two other doctors stop by to tell Hoffman that three "shooters" (IV-drug users) with high fevers have come in—probably three new cases of AIDS.

Suddenly, an EMS team and two young cops crash through the waiting-room doors with Hoffman's last patient of the night. A small man in a bright blue-and-green shirt, Joey was picked up in a fight outside Port Authority. When he was put in a holding cell, he tried to hang himself. His records from a Queens hospital show that he is an alcoholic who is being treated with Mellaril, an anti-psychotic drug. The paramedics wheel Joey into the hallway a few feet from Dorothy, whose red-and-white sequined sweater, tossed onto the bottom shelf of the gurney by a nurse, is now covered with black liquid charcoal.

Joey knows all about charcoal. He sits straight up on the gurney. "Look at that!" he says. "She tried to off herself!" Then he leans over the railing as far as the handcuffs will let him and starts to yell at Dorothy. For just a moment, he is another indomitable New Yorker, ready to fight to save someone else's life.

"Hey! My name's Joey! Yo! Why do you take that junk? You love yourself! I think you love yourself! You have some kids?" Dorothy opens her eyes and nods. "You have some beautiful kids! Why you want to kill yourself?"

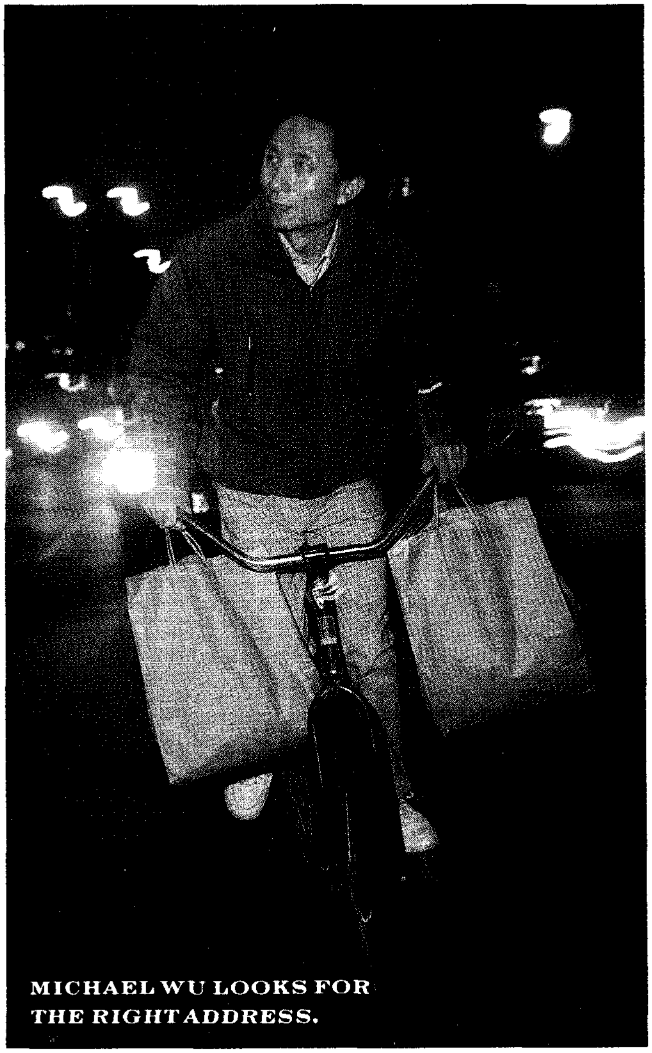
Dorothy instantly goes back to sleep. As Joey is wheeled away, Hoffman smiles and shakes his head. "Give Dorothy a break," he says. "She's had a tough night."

Photographs: top, Andy Levin; bottom, Sheila Herscovitch.

TAKEOUT

INVISIBLE MAN

BY DANIEL SHAW



MICHAEL WU LOOKS FOR THE RIGHT ADDRESS.

At a little after 5:30 on a cool Friday afternoon, a small, thin man named Michael Wu picks up a plastic bag of Chinese food and hops on his stripped-down bike outside the Cottage Chinese restaurant, on Amsterdam Avenue at 77th Street. With the bag hanging from the handlebars, Wu joins the rush-hour traffic going up Amsterdam. He turns left on 79th Street and right on West End. Then he really starts to move. As long, late-afternoon shadows cross the avenue, Wu dodges potholes and taxis, running four red lights as he makes his way to 86th Street with his precious cargo of wonton soup, mu-shu pork, sesame noodles, and General Chang's chicken.

Michael Wu, 26, has been in this country just 2 years. He came from Taiwan with his parents and now lives with them in Elmhurst. His knowledge of English is largely limited to "please," "thank you," and the number words used, say, in breaking a twenty to pay for two egg rolls and an order of diced chicken with black-bean sauce. He's among the quietest of New Yorkers, yet he and his colleagues on bikes and mopeds, delivering their steamy, soggy bags, are a vital link in the city's food chain. Was New York really New York in the days before you could pick up the phone and order Chinese?

On a good night, Wu will make 20 to 25 deliveries, earning tips ranging from $1 to $5 per order—in all, about $70 (including the minimum hourly wage) for a six-hour shift. Rainy days and Sundays are the busiest, and 90 percent of the deliveries are to repeat customers. The job's greatest hazard is riding the bike in bad weather. "We lose two or three bags of food on a snowy night," says Peter Weh, the owner of the Cottage.

Though muggings were once a problem, the delivery men are rarely robbed these days, according to Weh, because gentrification has made the neighborhood safer. Bicycle theft, however, *is* a problem. "In the summer, we can lose two or three bikes in a day," says Weh. Though he has only two full-time delivery men, Weh has six or seven bikes locked outside his restaurant. They have no gears, no reflectors, no bells—the type of bikes that people on Fire Island use for carrying groceries and leave out on the deck all night without worrying. "I'm always buying bikes," says Weh. On cold, rainy nights, when the restaurant is empty and *everybody* on the Upper West Side is ordering in, he and the waiters (and the dishwasher, too) all make deliveries.

At a handsome prewar building on 86th Street near Riverside Drive, Wu locks his bike to a polished-brass awning pole and goes inside with the four-course dinner featuring General Chang's chicken. "Apartment 4A," he says without confidence to the doorman, who turns out to be the elevator operator, too.

On four, there's a small vestibule with a mirror, an umbrella stand, and two doors. "Which one 'A'?" Wu asks, and the doorman points left. Wu rings the bell as the doorman waits and watches. A barefoot man clutching a baby opens the door. Wu can see a large hallway, its parquet floor partially covered by cartons, a stroller, and some chairs.

"Thirty-one dollars, all together," Wu says, a little too quickly.

The barefoot man looks at the receipt stapled to the side of the bag, pretending to check the bill, which, of course, is in Chinese. Finally, the man pulls some tens and singles from his worn wallet and hands them to Wu.

In the elevator down, Wu counts the money. He has made only $2 for the delivery. Outside, he unlocks his bike and pedals back to the restaurant, heading straight to the kitchen to cut up the pieces of cardboard that are used for packing take-out orders. Three minutes later, he emerges from the kitchen with another order and gets on his bike and pedals away.

Someday, says the boss, Wu may become a waiter and make the same tips without having to ride with the buses and cabs in the snow and the rain.

"It's a job like dishwashing," says Peter Weh. "If he spoke English, he wouldn't do it."

And what would Michael Wu like to do next? "I want to learn English," he says.

Photograph by Louis Psihoyos

A FITTING WITH OSCAR

BY MICHAEL GROSS

"THIS IS PANIC TIME IN MY HEAD," SAYS OSCAR de la Renta. He has precisely one month, two days, and one hour to prepare more than 100 sample outfits to represent his fall collection at New York's Fashion Week in early April. Outwardly, all seems calm. Fifty of the outfits are "there in our minds," de la Renta says. The rest? He gives a little smile. "They are existing . . . more or less."

The de la Renta design team—house model Isabelle Oduver and assistants Francisco Ferreira, John Nickleson, and Rosangela Brea—are gathered in the designer's studio at 550 Seventh Avenue. There is little glamour here. Luxurious bolts of cloth are stacked in two industrial-shelving units and scattered on the floor. Corkboards line the wall. The assistants' desks sit in a row on a worn beige carpet. De la Renta's desk stands a bit apart, surrounded by fashion awards, perfume display bottles, and boxes of felt marking pens. A nearby slab of corkboard is bare except for eleven croquis, tiny colored-in sketches of outfits. In the coming month, the number of croquis will grow until the board is full. Then de la Renta will group them, move them, and trade them, searching for just the right sequence for the Fashion Week opening. The tiny figures become de la Renta's brightly uniformed soldiers in the never-ending skirmishes of style.

Oduver dons a wing-collared fuchsia wool jacket and a short velvet skirt. De la Renta cuts a rectangle of velvet and lines the underside of a pocket flap. Nickleson looks up from his sketches. "Nice shadow effect," he says. "But decide how we're showing it, with a velvet or a wool skirt. How do we see this? Wool skirt? Or dressed-up lunch?"

De la Renta studies the model. His hand rests lightly on her hip. Her finger points in a model's tense approximation of repose. "Wool," he says finally. "It's not for lunch." Then he cuts a large square of emerald-green cotton out of a bolt, unbuttons Oduver's jacket, and wraps the material across her bare breasts. The designer nods, satisfied. The model is dismissed.

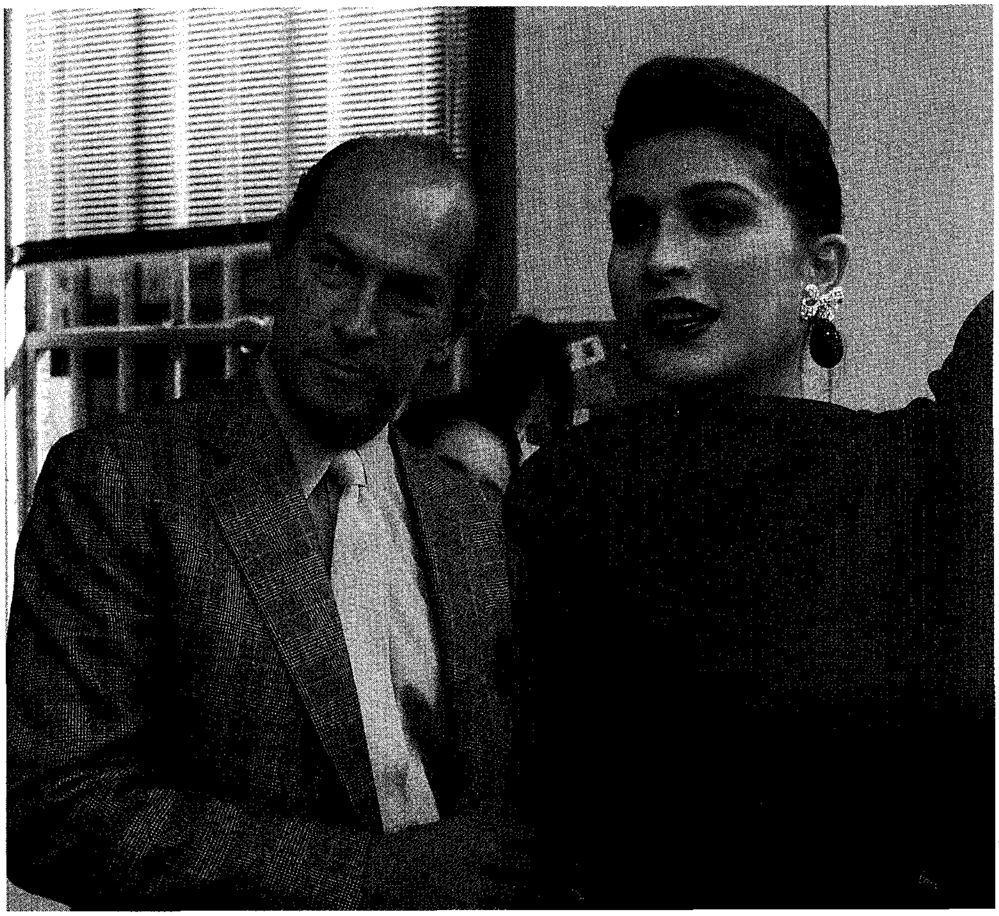
Wandering over to his stacks of rolled fabrics, de la Renta fingers one and turns to Nickleson. "What did we buy this for?" he asks. "It must have been some train of thought." His nimble fingers flicker over to a bolt of gray, striated stretch fabric. He stands before a huge mirror and wraps it around his glen-plaid trousers like a gown. "Isn't that wonderful?" he says.

Oduver returns dressed for night in a black velvet sheath with a huge red satin bow wrapped around one shoulder. "It's a diet dress," de la Renta jokes. "You cannot eat if you have this dress on."

Next comes a green jacket, this one dangling threads and pinned with circles of fabric where buttons will go. De la Renta tugs, pinches, and pulls the jacket, pats the seat of Oduver's pants, pins on passementerie buttons. Finally, he scrunches his nose and issues orders for Luigi Perinuzzi, the technical designer, who turns sketches into clothes.

Then de la Renta leans close to his model's ear and begins whispering in Spanish. She laughs. "He always makes jokes," she explains. "He says, 'The others hate you a lot.' "

Spanish predominates in the studio. "There's no Americans here," de la Renta says. "We always talk Spanish." Rosangela Brea, like de la Renta, is from Santo Domingo; Oduver is Venezuelan; and Ferreira is a sun-bleached Brazilian. Only Nickleson, a Canadian, is left out, but he understands enough. "When I hear '*precioso,*' " he says, "I know we're home free." But it's too early for that just yet.



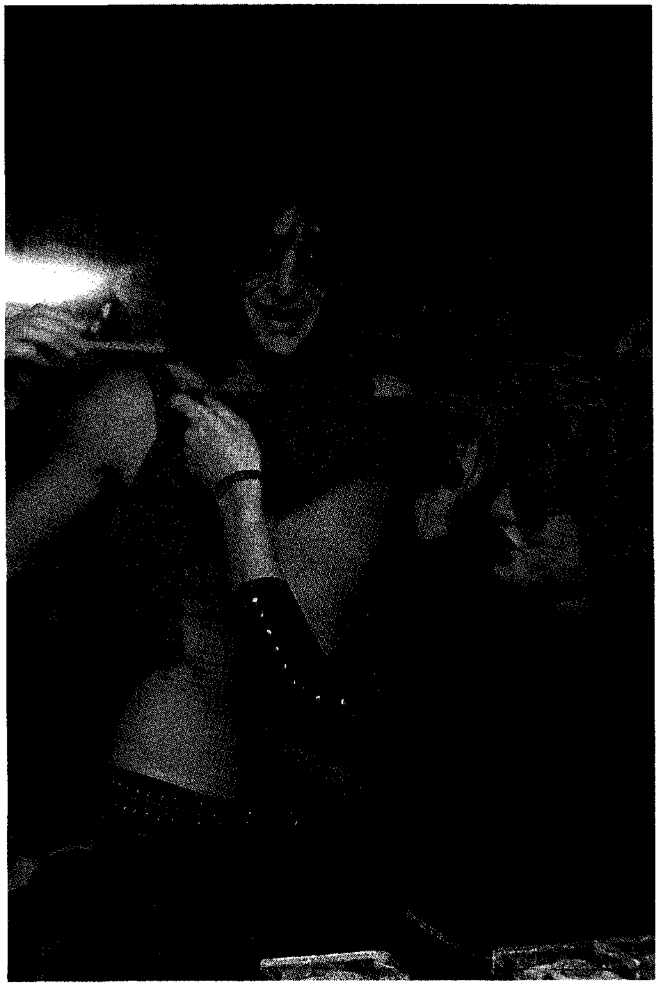
WITH ISABELLE ODUVER AND THE "DIET DRESS."

Photograph by John Chiasson/Gamma-Liaison.

RADIO DAYS

BAD BOY

THE "HOWARD STERN SHOW" OF MARCH 10 THIS year produced a new flurry of headlines for the reigning bad boy of radio. For four hours that morning, Stern went on a nonstop tirade against the New York Daily News *and Michael Levine, an agent of the Drug Enforcement Administration. The* News *that day had run an article based on a letter it got from Levine, in which the agent had objected to Stern's broadcast claim that he had supplied drugs backstage to performers on his cable-TV special. Stern insisted that his comments were meant as a joke ("I don't use drugs; I don't procure drugs"), and he wailed that his reputation and career would be destroyed by Levine's letter. In the middle of the WXRK-FM broadcast, Stern called his mother. Here is an edited transcript of their exchange.*



HOWARD STERN AND JESSICA HAHN.

MOM: Hello?
HOWARD: Mom.
MOM: Good morning.
HOWARD: We're on the air.
MOM: Hi.
HOWARD: Have you seen this?
MOM: I didn't; I was sleeping late this morning. I just heard the tail end, something about drugs.
HOWARD: Did Dad hear anything?
MOM: No.
HOWARD: I'm being investigated—
MOM: Who's investigating you?
HOWARD: The drug-enforcement agency.
MOM: For what?
HOWARD: I just want you to know to be calm. Number one, I'm taking out a lawsuit. Listen to what happened. I want you to calm down.... All right? Don't be upset.
MOM: First of all, Howard, you kid around about these drugs. And people take you for real. And they don't know that you're joking about these things.
HOWARD: Mom, just calm down for a second.
MOM: Acccch.
HOWARD: Number one—what, you're upset?
MOM: Of course, I'm upset, if it's true. Is it true?
HOWARD: What? Did I procure drugs for anyone?
MOM: No. I'm upset if you're being investigated.
HOWARD: You tell me if you think that this is legitimate, okay? Now, listen carefully, all right? This is the explanation I'm going to have to go through all day....
MOM: Just do it, Howard, and stop complaining.
HOWARD: Mom, I want you to understand something.
MOM: What?
HOWARD: Number one. First of all, Gary [Dell'Abate, Stern's producer], you were backstage. Did I procure drugs for anyone?
GARY: No.
MOM: I *knew* I should have been there. I *knew* I should have been there.
HOWARD: It's okay. The owners of the station were there. The police were there.
MOM: I should have been there!
HOWARD: Mom, take your Valium.
MOM: I told you I should have been there.
HOWARD: Mom, please—take the Valium.
MOM: You know, you never listen to me these days.
GARY: But Mrs. Stern, it wouldn't have made any difference, because we didn't do anything.
MOM: No, but if I had been there, I could have testified.... I knew that you're a clean kid, and I know that the atmosphere around you is always very pure.... Howard, I hope this teaches you not to fool around about that subject anymore.
HOWARD: It teaches me nothing. It teaches me our government is out of control, Mom!... I mentioned that I did drugs as a young kid and that it ruined my life. It took away pieces of my memory.
MOM: It's not true. That's not true. You never did drugs. That's ridiculous. You never did!
HOWARD: I don't do drugs now, that's for sure. And I'll take a drug test right now!
MOM: Howard, you love to exaggerate.
HOWARD: I believe I have a huge lawsuit for defamation.
MOM: I would like to speak to this person. I'll straighten him out for you. Don't worry about it. They really don't know you, Howard.

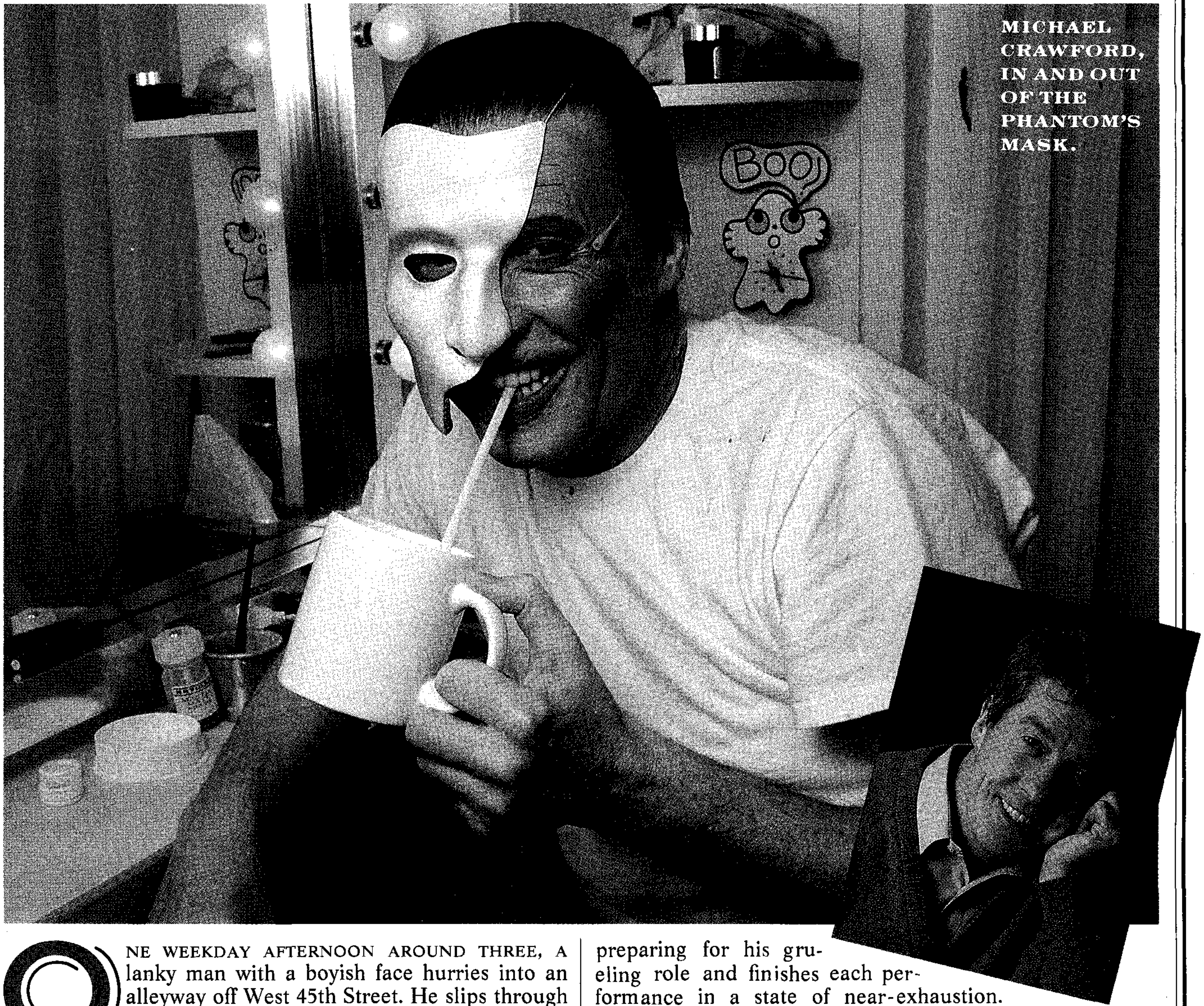
DAVID BLUM

Photograph by Anthony Savignano/Ron Galella.

BROADWAY

BACKSTAGE WITH THE PHANTOM

BY DINITIA SMITH



MICHAEL CRAWFORD, IN AND OUT OF THE PHANTOM'S MASK.

ONE WEEKDAY AFTERNOON AROUND THREE, A lanky man with a boyish face hurries into an alleyway off West 45th Street. He slips through the stage door of the Majestic Theatre, climbs a staircase to a dressing room, and sits in front of a mirror. Soon, three young women set upon him, hovering like bees over a choice flower. First, they wet his hair and cover it with a plastic bald cap. Then they deform his face, gluing smelly foam-latex prosthetic devices to his cheek, forehead, lips, and nose. The transformation of British actor Michael Crawford into Broadway's cynosure, the Phantom of the Opera, has begun.

Since January 26, Andrew Lloyd Webber's musical has been playing to a full theater, and there are advance sales through New Year's Eve. *The Phantom of the Opera* is the hottest Broadway hit in years, and the unquestioned star is Crawford, 46, who stalks the stage wearing layers of makeup and a plastic mask. He spends several hours a day preparing for his grueling role and finishes each performance in a state of near-exhaustion.

"I'm panic-stricken when I go on," Crawford says as Tiffany Hicks paints on the makeup. "I don't like to go out unprepared, thinking about wigs and lips coming off."

The elaborate $8-million production—which turns the Majestic stage into a fun house of trapdoors, ascending candelabras, bolts of fire, smoky caverns, and an incredible falling chandelier—is studded with potential disasters for the actors. One consistent problem has been the remote-controlled gondola in which the Phantom ferries his beloved, the ingenue/diva Christine (played by Sarah Brightman), to his lair beneath the Paris Opéra. Once, in London, where the show started its run, the craft suddenly started up, plowing on its own into Crawford's legs. "I turned around, and there it was—like a dog following me," he says.

Crawford is beginning to look like the Phantom now. Hicks

Photographs by James Hamilton.

has highlighted the fractures in his skull. There are streaks of reddish-brown paint on his forehead, a thick lump on his cheek. He studies his growths in the mirror, like a teenager inspecting his complexion. "His mother's last words to him were 'I told you not to pick it,' " says Crawford. Then he sips tea through a straw.

By 4:55, Hicks is painting lines on his cheeks. "I've grown accustomed to this face," Crawford sings at his reflection. He's getting restless, hungry for his pre-performance meal. "I can hear the knife and fork coming out."

"He's like a cat," says Hicks.

AT FIVE, THE FIRST STAGE OF THE MAKEUP PROcess is done, and Crawford retires for his meal, repeated each night: steak, potatoes, and a vegetable. Afterward, he naps for an hour with his makeup on.

At 6:30, he begins his vocal warm-ups. The hairdresser, Jean Migdal, glues a microphone onto his head, over the left eyebrow. An emergency mike is taped to his T-shirt. Later, two transmitters will be strapped to his waist. "We don't put the outboard motor on until I go onstage," he says.

An aide arrives to tell Crawford that Sarah Brightman is out with the flu. "Steve [Barton, who plays Raoul, Christine's suitor] had it, and he kissed Sarah, and then she kissed me," Crawford says, fingering a crystal. Patti Cohenour will play Christine tonight.

Migdal begins gluing on two wigs, a bottom one of sparse, stringy hair and a "Valentino" wig that the Phantom wears to improve his appearance.

The hallways of the theater resound with the caterwauling of singers vocalizing. Judy Kaye, who plays the diva Carlotta, is walking up and down in her bathrobe, carrying a cup of tea and howling, "Eeeyeeyeeeyeeeyee . . ."

"Yaaaaaaaaaaaaah!" answers Crawford. "The mating calls in the corridor," he confides.

At 6:45, Mary Jestice, Crawford's dresser, appears. Once the Phantom's eyes—the blue and white contact lenses worn to enhance the deformities—go in, Crawford will be almost blind and Jestice must lead him by the hand.

Crawford begins to get dressed in his "smart suit," the Phantom's black tails. The sound of the orchestra warming up can be heard over the theater's loudspeakers. It's 7:30. "Ladies and gentlemen, the call is one half-hour. One half-hour, please," comes the stage manager's voice. At 7:45, Crawford puts his contacts in. Hicks and her assistant dab at his face.

At eight, the show begins, and Crawford emerges from his dressing room. He has grown quiet and begins to work his hands, rippling his fingers, then holding the hands rigid in the manner of the Phantom. "We don't talk to him," says Jestice. "He's getting into character. We just nod."

Crawford's back is to the dressing-room door. He's meditating, assuming the erect, forbidding posture of the Phantom. At 8:10, Jestice takes him by the hand and leads him to the cubicle behind the mirror in Christine's dressing room, where, suddenly illuminated, he will make his first appearance. Onstage, Christine is singing. Crawford's first cue is silence. The Phantom's voice begins to float eerily, sweetly over the theater. "I am your angel / Come to me, angel of music. . . ." The audience erupts in applause.

Jestice waits in the wings. Crawford's first big costume change comes in the middle of Act I, when Jestice runs onto the stage in pitch-darkness to help him don a Chinese robe.

By 8:45, the opera within the opera, *Il Muto,* is in progress, and the Phantom is hiding above the front of the stage. Suddenly, he emerges in light, scolding the opera-house management. A few minutes later, the Phantom is hiding again, this time in the gilded angel, part of the elaborate molding above the stage. For the next twelve minutes, Crawford lies in a fetal position, his head between his knees, trying not to move and betray his presence. Earlier, he has taken salt pills to ward off dehydration and cramps. Onstage, Christine and Raoul are singing a love song. Suddenly, the gilded angel descends, and the Phantom stands. "I gave you my music," he sings. Then the angel rises again, and Crawford bolts offstage into the hall behind the third-tier boxes, barely missing the audience before it begins filing out for intermission.

BACK IN HIS DRESSING ROOM, CRAWFORD IS PANTing, his body soaked with sweat. Hicks dries his makeup with a hair dryer; Jestice pats him with a towel. The women work without talking. Crawford closes his dressing-room door, lies down on his couch, and rests for seven minutes.

At 9:35, the overture sounds for the second act. Crawford puts on his masquerade costume, the crimson velvet doublet, the pants, and the death's head that he wears during the *bal masqué* scene. Then Jestice leads him under the stage, where he's raised on a lift to the top of a sweeping staircase, the new centerpiece. Onstage, he marches down the steps. "Your chains are still mine / You will sing for me," he cries. *Poof!* He vanishes in a cloud of smoke as a piece of the stage sinks. Then he dashes upstairs to his dressing room.

There, Crawford changes into a fresh smart suit—his first is soaked with sweat. His makeup is retouched and his Valentino wig loosened so that it will slip off easily at Christine's tug. After a sip of water through a straw, Crawford heads onstage for the scene in which the Phantom appears to Christine in front of her father's grave. Then he stands offstage, watching the orchestra conductor on a video screen as he sings, "Let the audience in / Let my opera begin! . . ."

In the final moments, the Phantom has kidnapped Christine and Raoul is in pursuit. "I love you," comes the Phantom's piteous cry. "You alone / Can make my song take flight— / It's over now, the music of the night. . . ."

Applause fills the theater. Crawford slips offstage, gasping for breath, and hurls himself onto a chair in the wings, where his makeup, mask, and wig are restored for the curtain call.

At precisely 10:30, the show is over and Crawford begins the task of peeling off his makeup. Gradually, his jolly mood returns. Lumps of fleshlike plastic litter the floor and sink. "You can always tell where I've been," says Crawford.

Hicks rips off the Phantom's skin. "I'm nearly free now," Crawford says. "I'm very tired."

VISITORS ARE COMING BACKSTAGE TO GREET HIM. "Oh, twisted monster!" cries Nicholas Wyman, who plays the opera's manager. "I have someone for you to meet!"

At 10:50, Crawford and Hicks are still trying to get his eyebrows off, but he smiles politely at the strangers who've come backstage and now watch him sitting in his undershirt at the makeup mirror. "I'm usually the last to leave," says Crawford. "Last night, I didn't have any money for a cab, so I walked home." Slowly, the healthy pink glow returns to his face. "Wonderful, wonderful," cries a visitor. "The show just knocked me out!"

It is 11:10 before Crawford finally leaves the theater. Only the stage doorman and the security guard are still there as he heads uptown, a lanky man with a boyish face going off into the night.

AIDS

BLOOD SIMPLE

BY AMY VIRSHUP

EVERY MORNING AT 8:30 IN A LAB ACROSS FROM Bellevue, a Chinese-immigrant grandmother named Grace Liao puts on a white plastic gown and rubber gloves and starts testing blood. She's looking for evidence of infection by HIV, the virus believed to cause AIDS.

Liao is the end point of an anonymous chain—she never sees a patient, only boxes of numbered plastic test tubes filled with serum, blood that has been spun down to a yellowish liquid. The blood comes in throughout the day, sent by doctors, hospitals, and city testing sites. In four years, the city's Health Department has processed more than 100,000 nameless specimens. More than 20 percent have tested "reactive"—the department's term for the deadly positive result.

Liao's test is a final fail-safe: No one is told that he or she has tested reactive on the basis of a single finding. The blood is first sent to a neighboring lab, where it's examined twice under the so-called ELISA system. If either test comes up reactive or inconclusive, the specimen is sent down the hall to Liao's lab, to be checked under an entirely different system, the Western Blot test.

The lab is sparsely furnished—a few battered chairs, a black-topped counter, sinks and workstations for Liao and her lab partner, Arlene DeGrasse. A ventilating hood with a clear plastic front stands against one wall, flanked by a bank of stainless-steel refrigerators. Each contains boxes of numbered, serum-filled plastic tubes. (To avoid the risk of cuts, there's little glass used in the lab.)

Today's tests will be repeats, 37 inconclusives from another day. Liao will actually be looking for traces of antibodies to HIV, a sign that the virus is present. Most of the process is a tedious ritual of combining serum and diluting agent and mixing them on rotators. The tests are run in two trays, each a block of plastic lined with 25 inch-deep wells. The serum and agent are placed in the wells. At one point, Liao cuts strips of white paper from a blot saturated with HIV, then drops a strip into each well. These become the indicators.

Whenever containers of serum are open, she works in silence under the ventilating hood—a safeguard against contamination. Anything disposable is thrown into a bright-orange bag marked BIOHAZARD. Is Liao afraid of the virus? "No," she says. "You have to be careful if you hurt your hands, but if you take proper safety precautions, there's no way for it to get in."

Much of her time is spent waiting, since between washings the strips must be incubated twice, first for 90 minutes, then for an hour. During the first incubation, Liao finishes yesterday's paperwork. Does it get boring? "Yes," Liao admits. She was trained as a pathologist in China, but after coming to New York four years ago, she decided not to get a new medical license. She worked for a time as a housekeeper and then a nurse's aide before taking the job in the lab.

Her notebook shows the results from yesterday—a "1" written next to the reactive tests, a "0" marking the nonreactives, and a "2" for the inconclusives. Of the 44 samples, 32 are marked "1." Does she ever think of the people those numbers represent? "Oh, yes," says Liao sadly.

Later, as the trays are rotated for another hour, Liao slips

GRACE LIAO IN THE HEALTH DEPARTMENT LAB.

Photograph by Alon Reininger/Contact Press Images.

Later, as the trays are rotated for another hour, Liao slips away for lunch. When she returns, she washes the strips, then prepares for the final procedure. She takes the liquid from the wells, leaving the thin white strips. Then she fills each well with a "developing" chemical called substrate and turns the rotators back on. If antibodies to the virus are present in a blood sample, they bind to the pieces of virus on the strips and turn brown within seconds. Liao points to the strips in the trays. Two thirds show a pattern of brown stripes. "These," she says, "mean there are HIV antibodies."

Later, she'll let lab supervisor William R. Oleszko make a final reading and then log in the results. Meanwhile, though, she stops to sign the sweatshirt the lab workers are giving to a departing colleague. Liao signs her name in Chinese. Someone else has drawn a test strip on the gray fabric of the sweatshirt. It's striped with brown.

TV NEWS

CRIME STORY

BY EDWIN DIAMOND

"ANYTHING EVIL IN THE CITY IS MINE," SAYS John Miller as he swings his black Ford LTD into an eastbound lane of the Queens-Midtown Tunnel. It's 10:45 on a Thursday morning, and Miller, a reporter for WNBC-TV, is heading to South Jamaica and, later, the Queens County courthouse, in Kew Gardens. His story this day is drugs, murder, and—when he gets reflective about it—territoriality: Who controls the streets, "the good guys or the bad guys"?

Already today, he's talked by phone to the assignment desk at Channel 4 and read the *Post*, the *News*, and *Newsday*, scanning the tabs for a line on the triple murders, gangland-style executions, rapes, lovers' slayings, dope deals, and random acts of violence that are part of his crime beat. Miller seldom reads the *Times* in the line of duty. "Israel, Congress—I can find out about them from TV," he says.

The street-crime stories that the *Times* buries in the middle of its "Metro" section are usually at the top of the local newscasts on channels 2, 4, 5, 7, 9, and 11. Right now, Channel 4 boasts a viewing audience of approximately 2.6 million people nightly. (The *News* sells 1.3 million copies daily, the *Times* 1 million.) The show has a reputation for good street reporters, and Miller is one of the most dogged. He started as a stringer for Channel 5 when he was a fifteen-year-old New Jersey high-school student. Fourteen years later, he still looks like a choirboy, though now he carries a .38-caliber revolver in a holster on his right ankle.

JOHN MILLER ON THE STORY.

The Ford accelerates southbound on the Van Wyck Expressway as Miller considers today's quotient of evil. Howard "Pappy" Mason is to be sentenced at two in Kew Gardens. The police have identified Mason as a "drug overlord" who may have issued the order to kill police officer Edward Byrne, a 22-year-old rookie shot while guarding a drug witness in South Jamaica. The sentencing today is on an unrelated weapons conviction, but the Byrne murder has been a major story in the city for several weeks. With TV cameras now allowed into New York courtrooms, Miller is thinking "top of the news" for his report. He's also got a plan for a presentation—crosscutting between shots of the Mason sentencing and scenes of drug dealing on the streets of South Jamaica. "I can't stand around with my d--- in my hands," Miller says. "Newspaper guys get the information and they're home free. I'm only one third there. I've got to figure out the pictures that go with the facts, and then I've got to figure out how to do the story for the five [o'clock newscast], the six, and, if the late-night producer wants it, a version for the eleven."

His plan is to cruise Jamaica this morning and to call in his camera crew (already at the courthouse) when he spots any drug dealing. But there's a snag: Jamaica is quiet. Miller concludes that the dealers have gone inside, retreating for now before the police presence brought on by the Byrne killing.

Still in the Ford, Miller recasts his story. There will be no crosscutting, just the straight courtroom package. His pager beeps and displays a number. He turns his police scanner down and returns his office's call on the car phone. With Ellen Fleysher, the assistant news director, he runs through logistics—where to meet the crew, the location of the courtroom, where Miller will lunch.

With 30 minutes to kill, Miller decides to visit some of his sources, "to remind them who I am." He parks in front of the courthouse on Queens Boulevard and begins to work the office building across the street. This is the home ground of Jimmy Breslin's character Klein the Lawyer, and, in fact, Miller calls on the real-life model for Klein. At another law office down the hall, he exchanges Queens Boulevard gossip—about the next Howard Beach trial, about who might be wearing a wire as part of an investigation of official corruption, about a D.A. who "lost" a file useful to defense attorneys. For Miller, the payoff is information: He's begining to close in on the secret location of the grand jury hearing testimony in the corruption case. His sources gain something else. "When I'm doing a story and I need a good quote, I've got to use somebody. So I put one of these guys on," Miller explains. "They see their *punims* on TV. They see themselves commenting on a case and think, 'I'm Mr. Justice Brandeis.' "

At the Forge, a restaurant near the courthouse, Miller buys lunch for Harry Ryttenberg, who helps coordinate cameras in the courtroom. He's also plugged into all kinds of information. Lunch is hamburger, French fries, strawberry shortcake, coffee—and beeps. First Miller gets

Photograph by Andy Levin.

one, then Ryttenberg. "My pager's bigger," Ryttenberg brags.

By now, Miller's crew has arrived. Channel 7 is also on hand; its van, with a rooftop microwave dish for live transmissions, straddles the traffic island in the middle of the boulevard. Channel 5 is on the story, too. The Mason sentencing on the third floor is rescheduled for three o'clock on the fifth floor.

Miller kisses the 5 P.M. newscast good-bye. If he's lucky, they'll finish by four so he can have something for the six.

Pappy Mason wears his hair in dreadlocks. He tells the court he's being singled out because he looks "crazy." "The cops say I'm the leader of a drug ring. . . . I don't know what they're talking about." State Supreme Court Justice Leon Beerman gives him three and a half to seven years on the weapons conviction. It's now past four. Miller checks with his desk and gets more bad news: The Jennifer Levin murder trial and the 82nd Airborne in Honduras are pushing his story down in the six's lineup. At 5:25, he's in the Channel 4 editing room at 30 Rockefeller Plaza, working on his tape. His story goes on at 6:14. By 6:16:20, Pappy Mason is history.

Miller wanders back to his desk to make some calls. The next day, he covers the case of a subway-turnstile jumper shot in the back by a transit cop. Three days later, he's called out of bed to cover an execution-style slaying on Bleecker Street. "Business couldn't be better, " Miller says.

MEDICINE

SO BIG

BY KELLI PRYOR

FIGHTING FOR LIFE AT HARLEM HOSPITAL.

THEY KEEP HER UNDER plastic. She's 36 hours old and weighs just two pounds, and those two pounds quiver and jolt with the life she is fighting to save. Though a newborn, she looks like an embattled old person. Her skin lies slack on a fifteen-inch skeleton. Her toes, mere bubbles of blood, are tinier than popcorn kernels. Her match-size fingers reach up, claw the air, brush her nose, and finally clutch the red-and-black electrode just over her heart. She goes still except for a throbbing pulse and a mouth tightening grimly over a pink tongue.

She was born three months early, a low-birth-weight infant—one of 17 this day in the overcrowded neonatal intensive-care unit at Harlem Hospital, and one of 11,000 babies under five-and-a-half pounds born each year in the city. Drugs are a major culprit. New York City hospitals once faced low-weight births because of heroin and methadone. Now their staffs must cope with the ravages of crack, along with the unrelenting problems of expectant mothers who smoke too much, drink too much, and eat poorly. Educational campaigns—most recently, by the March of Dimes—have eased the rate. But low birth weight remains the leading cause of infant death, and it's among the most persistently frustrating of medical problems, since in many cases, the agony can be prevented. "It's a complicated issue involving drugs, smoking, nutrition, stress, anxiety—the whole fabric of a life-style," says Dr. David Bateman, head of the unit at Harlem Hospital.

The glass-walled rooms are busy but peaceful. None of the babies is fussing. A nurse rocks one child while WBLS plays a soul lullaby; another nurse adjusts an IV tube that's plugged into a tiny foot, piercing the blue thread of vein just beneath the skin. The most fragile babies are kept naked, except for black helmets to protect their delicate eyes from the lights that warm them. Tubes trail from the black scabs of their navels while erratic yellow lines on monitors track their progress. Tubes in their noses give them breath. And the plastic tents protect them from the breeze stirred by passing nurses, which could steal precious warmth and moisture.

Even if these babies live—and 850 don't each year—their trials may continue. They may have difficulty learning or have seizures because of the blood that can seep into the gel that is now their brains. They may have trouble breathing because of the scars their struggle inflicts on immature lungs. Some may suffer from AIDS, though it's too early to tell yet. And many whose mothers will be sponged back up by the streets face infancy with no real homes.

Harlem Hospital's neonatal unit often overflows its 25-Isolette capacity. Sometimes the beleaguered staff cares for 40 babies. "We are literally the hospital of last resort," says Dr. Bateman. "If a mother appears off the streets, and she's there with the baby's head crowning, you can't turn her away."

As the babies gain strength, they need more than medical care. "We tell our nurses, 'Hold our babies, hug them, talk to them,' " says Josephine Johnson, the head nurse. Her eyes sweep the long unit. "In this room, they're all our babies."

Photograph by Carrie Boretz/Archive.

HUSTLING

‘WORKING GIRL’

“IT STARTS OUT LIKE A LOVE AFFAIR,” SHE SAYS. “A GIRL loves a guy. She wants to be with him. But he wants money. So she makes the money to make him happy. The sad thing is, it becomes addictive. It’s like a drug. You get into it, and you don’t want to leave. Because of the money. You keep making money, and then all you want to do is make *more* money.”

She says her name is Nadia. She is sitting on a flowered-chintz-covered stool in front of a dressing table in the powder room of the St. Moritz hotel. Five or six nights a week, from ten to three, she works the streets outside, along Central Park South and Sixth Avenue. She is tall and willowy, a Hollywood version of a classy New York call girl. Her skin is the color of cocoa. She is wearing a clinging black turtleneck sweater and skintight black slacks. A beeper clipped to the waist of the slacks allows her regular customers to reach her anytime. Her full-length pale coyote coat, its pockets filled with condoms, is thrown across the dressing table.

Her face has a chiseled look, and her full lips are painted ruby red. There is a small chip in one front tooth. Her thick black hair, which hangs to her waist, is pinned back at the neck with a rhinestone clip. She says she has been in the business only a year, since she was eighteen. A softness in her face makes what she says appear to be true.

“I was a minister’s daughter,” she says. “As far as I was concerned, prostitution was the last thing in the entire world I would think of. I would kill somebody who called me a prostitute. I came to New York to model. I did makeup. I did some modeling. Then I met my man. That’s how I got into it. How they do it, they don’t just meet you and say, ‘Okay, bitch! Come and work for me!’ They meet you. They’re nice to you. They take you out. It’s like, you think you’re meeting a normal guy and falling in love.

“So there’s a lot of love in it. But there’s a lot of heartbreak, too. Because no matter how much you make for him, he will neglect you. Because he needs to have more than one girl to make a lot of money. You can’t get mad, ’cause that’s his business.

“Some of them, they tell you right up front that you have to work for them. My man told me after two weeks. He said he cared for me, he liked me, and he felt deeply, but this is what he does and the only way I could be with him is by coming out here and working. He drove me around here. He said, ‘See those girls? They have furs, diamonds, houses. They have *everything*.’ I fell for it.

“My first day, I made $100. *One hundred dollars!* I couldn’t believe it! After a while, you’re not thinking about the sex. There’s no intimacy. You don’t give a shit about your date. If he dropped dead, fine.” She stops and laughs uproariously. “Just leave your wallet behind.

“When I started, it was difficult, ’cause a lot of the guys I dated, they cared. They started saying, ‘Why are you doing this here when you’re so young?’ One gave me $500 and kept me three hours and finally, every time he saw me, he couldn’t actually make love, he felt so sad. A lot of the guys were real nice and naïve, and it keeps playing on your conscience. So you keep saying, ‘I’m gonna get out in another day or two, another week.’ But you get used to making $1,000 on a good night, or $2,000. On an average night, I take home $700. My man keeps me in a real nice place in Brooklyn, and he and I share the money, but there’s no formula. I spend a lot of it. Oh, do I like to spend money. I spend and I spend. How do you go out there and do a normal job that only pays $300 or $400 a week? It’s, like, ‘That’s not *money*.’

“I only work this corner, ’cause this is the first-class street. Eleventh Avenue, you’d be scared of the men you get. Even here, you know there’s always the chance you’re going with someone who might want to kill you. My man drives around to make sure I’m okay, but not every day. So you’re always alert. You watch your date’s every move. You’re sexy, you’re smiling, you’re teasing, everything, but you’re watching their every move. You’re always listening to their conversation so you can know what they’re leading up to. Then you’re okay.

“Over here, you don’t worry so much, because most of the men are businessmen. They’re all married. Some of them take you to an apartment. Or they take you to the Hilton, the Park Lane, the St. Moritz, the Windsor. You order room service; it’s all on their card. If they don’t have a place, we have a hotel that’s up the block where it costs them $40 for the room.

“THE BETTER YOU DRESS, THE MORE MONEY YOU make. Usually, I dress in silk, leather, suede—nice stuff. When you dress well, it’s ‘Two hundred dollars? No problem.’ But if I dress too well—like one time I wore my $700 leather outfit—I look too much like a model; I never get real busy. But if I wear real short skirts, the guys think cheap. They don’t think $200.

“There are dates, they say, ‘I want to make love.’ I say, ‘Honey, you make love to your wife. You f--- me.’ I don’t worry about AIDS because I don’t do anything without a rubber. If a man says he won’t use them, I say, ‘Excuse me, you can go somewhere else.’ Also, there’s so much going on besides sex, you get paid to do a lot of other things.

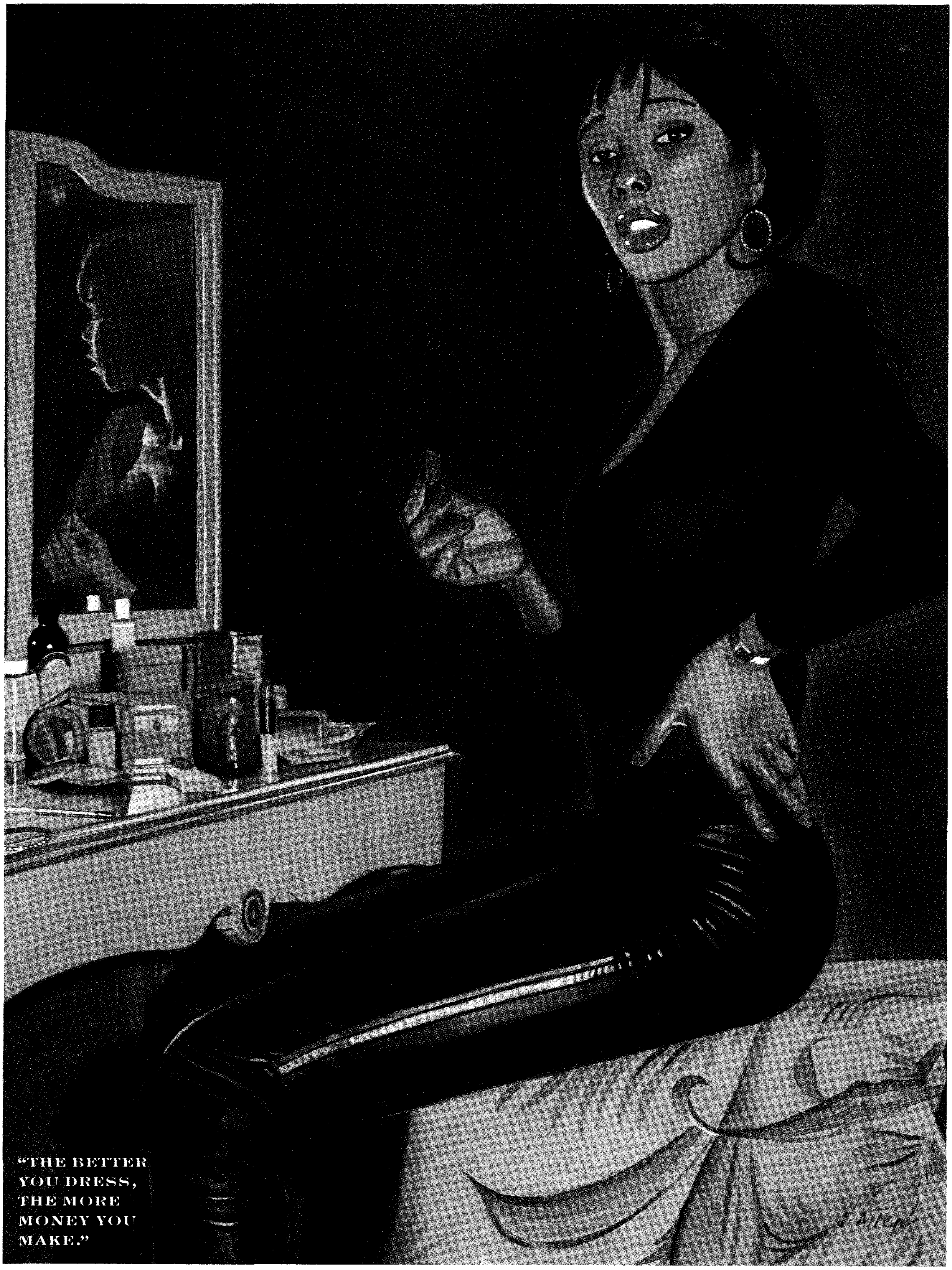
“I made $2,000 once to sit with a guy for two hours. He was coked up. When the guys are high, they spend money. They just want the company. They don’t want you to leave, and they keep giving you more and more for the company. The money is nothing to them once they’re high.

“Some men just need companionship. Some of them will pay you $600 just to sit and listen to them talk for a few hours. There’s so much loneliness. The drinking and the drugs won’t cover it up, so they pay a girl to sit down and listen to them talk about their problems. I tell you, a working girl is more of an actress than those on the screen, ’cause the dates think you actually feel for them.”

Nadia smiles conspiratorially. The smile makes her look far older than her nineteen years. “I like manipulating a man like that,” she says. “Especially when you know that that’s what he does all day. I know when he’s in his office, he’s just manipulating people, giving orders, and everybody is respecting him. And now, when it comes down to his emotions, I’m the manipulator. He’s 40, I’m 19; he’s a big businessman, I’m a working girl. But I’m gonna tell him what to do. I like knowing that he’s always so composed and controlling and people look up to him, and now, when it comes down to me and him, I’m in control.”

JEANIE KASINDORF

HOW WE LIVE NOW



"THE BETTER YOU DRESS, THE MORE MONEY YOU MAKE."

ILLUSTRATION BY JULIAN ALLEN

REID POINTING THE WAY.

GRIDLOCK

BROWNIE POINTS

BY PHOEBE HOBAN

CHARLES REID JR. IS WORKING THE BUSY INTERsection between St. Bartholomew's Church and the Waldorf-Astoria. He's wearing a brown cap, a brown turtleneck, a brown cardigan, brown pants, a brown jacket, brown socks, brown shoes, white gloves, and an unmistakable orange fluorescent vest. He's a Brownie—or, as the Department of Transportation prefers, a Level II traffic-enforcement agent.

A long limousine noses through the intersection and tries to proceed east on 50th Street, ignoring the signs that bar all traffic except buses and taxis. Using only his white-gloved hands, Reid tells the driver to turn up Park Avenue. The limousine keeps coming. With one hand, Reid gestures at the driver; with the other, he points up the avenue. Horns start blaring; other drivers are getting impatient. The limousine window on the driver's side rolls ominously down. But Reid stands his ground. He doesn't say a thing, but his hands keep talking. Finally, the limousine turns, flaunting its shiny black length as it slides slowly past Reid and up Park Avenue.

"Some people like us, some people hate us," says Reid, a streetwise man in his early twenties who studies at John Jay College. "Tourists ask me where Rockefeller Center is. College boys ask me where the women are. An Englishman asked me why there are no WALK/DON'T WALK signs on Park Avenue. I don't let the public affect my mentality. From 1 P.M. to 6 P.M., I enforce the sign. I stand here and make sure the cars turn. It can be mayhem. But we do the best we can."

The agents are armed with only a Motorola walkie-talkie for traffic bulletins. "Sometimes they try to run you down," says Reid. "Once, a young lady on 96th and First came around the corner on two wheels and hit me in the knee. I had to go to the hospital in an ambulance. My knee still hurts."

A bearded messenger in a Rams jacket asks for directions. "I got too much traffic—just hold it," says Reid. When the light changes, Reid points the way. Women in fur coats with Saks bags march across the intersection. Two messengers perform a pas de deux on bicycles, whizzing past in opposite lanes. A florist-shop delivery boy teeters under a huge bouquet of flowers. "Some pedestrians cannot read. You tell them to wait for the light, and they say, 'Go to hell.' They're all on the go. If they get hurt at your intersection, you're responsible."

Reid is one of more than 400 traffic-enforcement agents posted around the city. Some agents enforce the parking laws, and still others operate tow trucks that remove 330 cars a day. "Our 2,000 agents issue 6 million summonses a year," says Victor Ross of the DOT's public-information office. "The city's 27,000 cops issue about 5 million. We've got itchy fingers."

Sprinkles of snow start to fall. Reid is whistling—short

Photograph by Erica Lansner/Photoreporters.

bursts that sound as if he's training a canary, but he's communicating with the traffic. His white gloves keep showing the way. Sometimes he makes a sweeping motion, as if to include the entire street. "Yo!" he calls to a VW Rabbit trying to sneak through the intersection. "Let's go!" And the car obeys the law. A delivery boy for a Chinese restaurant stops to ask Reid for directions. And in an office somewhere, a hungry worker will get his lunch five minutes earlier because Reid was on the job.

SHOPPING

SPRITZ!

BY PATRICIA MORRISROE

SPRITZ! "IT'S GIORGIO, GIORGIO FROM BEVERLY Hills—the perfume everybody's talking about."

Saturday, high noon at Bloomingdale's, and the boys from Giorgio—promotion models in white sweatshirts, sunglasses, and black leather pants—are prowling the aisles. Near the main stairs, twin Giorgios are having their picture taken by two girls from Great Neck, who insist that the pair look like Sylvester Stallone.

"Yeah?" the Giorgios say. "Wanna try the perfume everybody's talking about?"

The girls are already reeking of Giorgio, but they get spritzed anyway. "I'm going to have to air out my sweater," says one. "My mother is going to kill me. She told me, 'Stay away from Bloomingdale's.'" But they can't. They're addicted to the glittery excitement of the cosmetics arcade, with its black-and-white marble floors and twinkling disco ceiling. And they're not alone. Married couples, grandmothers, teenagers looking for dates—they all wind up there on the first floor, cruising the aisles like revelers at Mardi Gras.

It's all so flashy, yet so intimate. Where else can you see perfectly nice people doing private things in public? At the Rene Furterer counter, a woman is having her hair blow-dried; it's standing straight up, and it looks as if she's wearing a headful of cotton candy. Ten people—perfect strangers—are staring at her. "I have itchy scalp," she announces.

Bigger problems at Estée Lauder. A mother and daughter are having a heated discussion about Eye Zone Repair Gel. What is a girl supposed to do? The handsome young salesman has pointed out a minor flaw around her eyes—tiny wrinkles that will inevitably turn into ugly crow's-feet unless she does something *fast*. Her mother doesn't see the point in spending $25 for eye cream—and besides, "you're only seventeen."

"Look," the daughter says. "You don't seem to understand. I have this *horrific* eye condition."

A few aisles away, a woman is being publicly chastised by an Adrien Arpel salesman impersonating Katharine Hepburn. "I told you to use the Bio-cellulah cream," he says. "It's invigahrating."

The woman confesses something awful: She has been using a rival company's products. The salesman is shocked. "My Gawd!" he says, dropping the Hepburn accent. "Come to your senses.... I have some of the biggest stars from the Metropolitan Opera coming to me for advice. *They* listen. I'm heartbroken—really—and your pores are enlarged, too."

"Do you wax or do you shave?" The Epilady woman nabs me near the stationery department. We've known each other for about 30 seconds, but already we're down to basics. Before I can answer, she whips out Epilady—a plastic device with interlocking coils—and starts removing the hair on my forearm.

"Excuse me," I say, "but what are you doing?"

"The coils rotate thousands of times a minute, grasping the hair and removing it at the root," she says. "No other method will give you smoother legs."

"But this is my arm," I tell her.

"So let's do your legs," she says. "Nobody will notice. Everybody's into their own thing."

It's true. There's a man standing near the Clinique counter holding a gigantic bone. It's the Mega-Mega Pooch Bone, and it costs $65. (For $35, you can get the Mega Pooch Bone.) The bone is really just an attention-getter. The man is actually selling Le Pooch Cologne Pour Chien—dog perfume from Paris. "I got the idea," he says, "because I've got tons of animals, and they've got odors." He says his cologne is outselling a lot of human scents.

What does it smell like? Well, a little like Giorgio. But that's probably because one of the Giorgios is spritzing nearby. "I've been doing this for about ten years now," the promotion model tells me.

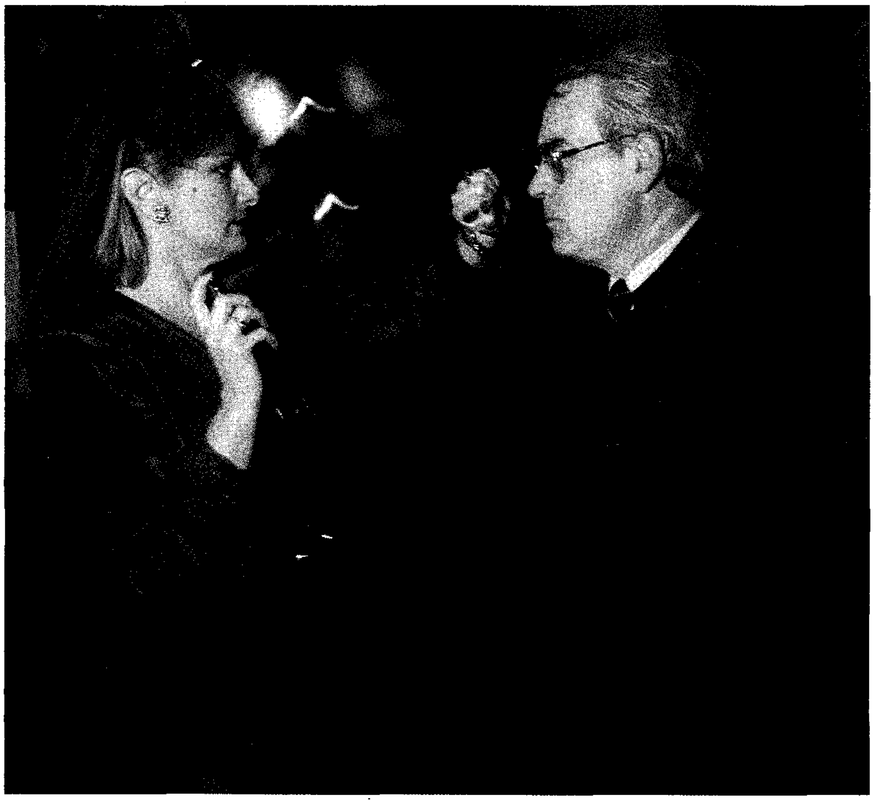
"Spritzing Giorgio?"

"No," he says. "Working at Bloomingdale's. It's like no other store in the world—and I mean that sincerely." *Spritz!*

"I look at it this way," he says. "It's like you never have to travel beyond 1000 Third Avenue. I meet people from all over the world, and we speak the same language."

"And what language is that?"

"The language of youth . . . beauty . . . the language of . . ." *Spritz!*



WORKING THE MAIN FLOOR AT BLOOMINGDALE'S.

Photograph by Jeff Jacobson/Archive.

HOW WE LIVE NOW

COPS

A SHOT IN THE DARK

BY MICHAEL DALY

DETECTIVE VERTEL MARTIN IS THE FIVE-FOOT-three, 110-pound grandniece of the dancer Josephine Baker. She has been with the Transit Police for six years, and much of that time, she has heard mutters that women her size have no business being cops. Such comments grew in frequency and intensity after Transit Police officer Irma Lozada chased a chain-snatcher into a vacant lot in Brooklyn and ended up being executed with her own gun. Martin's test recently came in another lot a few blocks away, and she might have suffered the same fate had she not met brute strength with the sort of timing and nerve that had made her grandaunt the queen of Paris in the Jazz Age.

"Luckily, I had that wild streak in me," Martin says.

On that night, Martin still held the rank of police officer and worked in District 33 in East New York with police officer Wayne Richardson. She remembers, "We had just gotten off duty. It was 9:45. Usually, Wayne walks with me to the parking lot, but that day he was going to the gym in Manhattan. So I bid him *bonsoir,* and I went to the parking lot.

"There was a uniform cop standing at the front gate, so I said hello to her and I went on in. My car was parked toward the rear of the lot, in a real dark section. I get in the car, and I always look around because it's spooky. I see this head bobbing up and down in front of this van parked next to me. I see the hood of this van going up and I see this guy.

"I get out of my car, and I see the battery to the van on the ground. The first thing I do is take my shield out because I'm in plainclothes, and I said to the guy, 'Police. What's up?' The guy just looks at me and walks away.

"So I run up to him and say, 'Police. Come here.' And he just kept on walking. I grabbed him with my right hand and I turned him around and I said, 'Yo, man, I'm the police. What're you doing? Stop!'

"The guy starts getting nervous and crazy. He's, like, knocking my arms away and stuff. He started yelling, 'Yo, man, get outta here. You're not arresting me.' This, that, and the other. I could smell he had alcohol on his breath.

"The only way to get these guys is to bum-rush 'em. So I grabbed onto him, and he's punching me and punching me and I'm holding onto him. Your adrenaline's pumping and you're fighting. I must have been scared, I guess.

"Then I start yelling for assistance, because the last time I saw, there was the uniform cop in front. I couldn't see the cop, because my eyes are on this guy. I'm yelling, 'Help! Help!' and I'm talking to the guy at the same time: 'Calm down. This is only a misdemeanor. Don't worry about it.'

"The guy keeps punching. I just grabbed him by the shoulders and held onto him and said, 'You're not gettin' away. So forget about it. You're gonna get arrested.' One thing about me, nobody gets away from me. That's the way I feel about it. We can punch each other down and dog each other, but you ain't going to get away.

"We were fightin' there, it seemed like forever, and no help came. I couldn't tackle him to the ground because he was too big. He was a strong man. He was stronger than me. I'm saying, 'Oh, man, something's gonna have to give here.' Whenever something is going to happen, I have the taste of blood in my mouth, and I had that taste.

"So we're tussling and stuff and carrying on, and all of a sudden, I see it. He reaches into his back pocket and flicks a knife, and I see the shininess of the blade. I'm looking at it, and I'm saying, 'I'm in a jam now.'

"I didn't even think about my gun. I was thinking, 'Why is he pulling out a knife? Why is he getting violent? Why is he gettin' crazy? Why is he trying to hurt me?'

"I figure I got to pull this guy off balance, because I don't want him to be shafting me. I back up and pull him off balance, but then he swings the knife up. I threw my left hand up to block.

"I was talking to the guy, like trying to talk some sense to him because I couldn't see any rationale for this. I was saying, 'Calm down. What are you doing that for? Calm down.' I was even telling him, 'It's only a [desk-appearance ticket].'

"I saw the blade coming down, and it seemed like in slow motion, because I had time to think of so many things. I said to myself, 'I'm gonna die,' because I knew this guy was overpowering me, and I knew there was nothing I could do to him physically.

"I was starting to rationalize in my mind why this couldn't happen to me, and then Irma Lozada passed through my head. I knew she died in a lot and I was in a lot, and I started thinking about lying on the ground bleeding to death. I started thinking, 'If he kills me here, nobody's gonna find my body until later, and he's gonna get away, because it's dark back here.' I said, 'I don't want to die like this in this dirt.'

"I WAS THINKING SO MANY THINGS, I GUESS IT TOOK MY mind away from action. In fact, I almost forgot I had the gun, for a moment. The only thing that jolted me back to reality was the feeling of the blade on my skin.

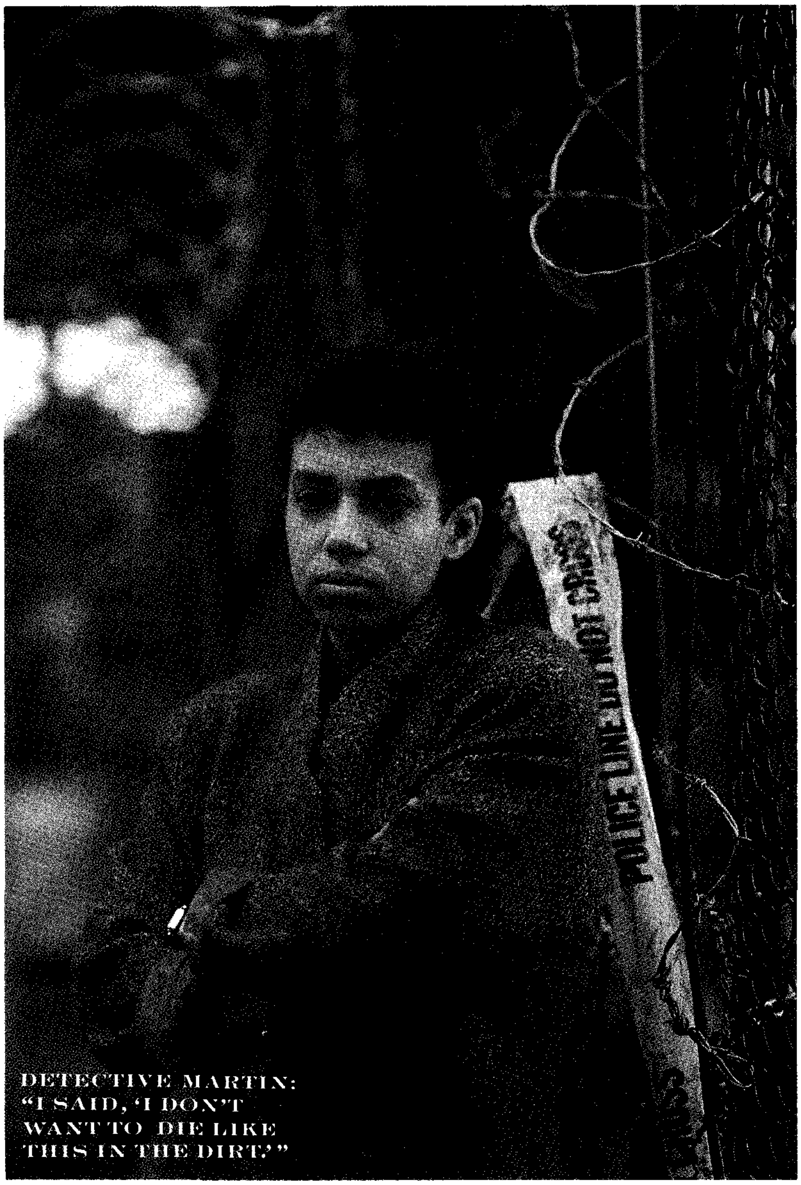
"He came down real hard with the knife and hit my hand. I still had my shield in my hand, and you could hear the *clink* when the knife hit it. And then I felt, like, a little prickle on my finger. I'll never forget that prickle. That's when I reacted. I knew it was time.

"I just went and grabbed my gun out. I remember saying in my mind, 'This is a textbook situation.' I was thinking, 'The textbook says give him a warning,' and I gave him a warning. I said, 'Don't move. Don't move.'

"He kept coming down with the knife, and I could feel the force coming down like he wanted to hurt me. I was just holding him back, holding him back. That's when I said that I couldn't do anything else. I shot him. *Boom.* It was loud.

"At first, I thought I missed. It didn't have any effect. I could still feel the force coming down. I said, 'Why is he still fighting?' But finally, I could feel him weakening. I stepped back, and he said, 'You didn't have to shoot me, man.' Then he dropped the knife and *whoomp,* he fell down.

"He was struggling even then, and I wrestled his arms and


POLICE LINE DO NOT CROSS

DETECTIVE MARTIN: “I SAID, ‘I DON’T WANT TO DIE LIKE THIS IN THE DIRT.’ ”

handcuffed him. I remember seeing that the bullet had come out his back. It wasn’t bleeding that much. You could see the hole in his shirt. He was yellin’ and screaming he was in pain. ‘I’m gonna die, I’m gonna die.’ All this kind of stuff.

“The uniform cop ran over, and I said, ‘I just shot this guy. Get some help. Get an ambulance, you know what I mean?’ She called a 10-13 [officer in need of assistance]. I don’t know why. Everything was over with.

“I remember hearing a whole lot of footsteps, like you can hear the troops are coming. And they were comin’, too, boy. They were breaking from *everywhere*. The thing I was most concerned about was that they saw that knife, that nothing happen to that knife.

“[A supervisor] ordered me off to the side. The guy was yelling and then after a while he was quiet, and I thought he was going to die. Everybody was, like, ‘Yeah, well, where was the car? Over there? All right, somebody do a sketch of the crime scene. Rope off this here.’ And this guy’s laying there. I’m saying, ‘Damn, somebody ought to help this poor mother,’ because I didn’t want him to die. That’s not something to die for.

“Then EMS [Emergency Medical Service] came, and they surrounded the guy and started doing that medical stuff. The funny part was, I wasn’t even in shock. I thought, ‘Damn, after you shoot somebody, you’re supposed to be traumatized and stuff.’ But I wasn’t. I felt that the guy tried to kill me, or at least tried to hurt me, and he got his just deserts.

“THEN THEY BROUGHT ME OVER TO District 33 and put me in a room there. [An officer] came in and said, ‘Yeah, I ran the sheet on the guy. He’s on parole for robbery.’ [Another officer] called and said the guy made a confession at the hospital. The guy’s statement was that he showed me the knife. That was his term. ‘Showed.’

“About two in the morning, I saw the D.A. You could tell he was angry he had to come out at that time of night. Usually, when you shoot a guy, you shoot him to kill him. I didn’t feel that’s why I shot the guy, though. And I said that. I didn’t shoot him to kill him. I just wanted him not to kill me, you know what I mean?

“I finished in there about four in the morning, and I went back to the parking lot and got in my car. I felt like a hero to myself. You know, it’s a good feeling when you come out of a situation like that alive. You feel good because you didn’t do anything wrong. When you’re right, you’re right, and there’s nothing more powerful than that.

“I got home, like, five o’clock in the morning. I turned on the radio, and I lay down and heard them talking about the shooting on WINS. It was very sketchy, just a couple of words. Then I turned the radio off and went to sleep for a few hours.

“I must have been in a little bit of trauma, because at nine o’clock I went and got, like, five video movies and just sat there and played video movies. And then I said, ‘Let me go in,’ and I went to work.

“When I was driving in, I turned the radio on, and there was nothing said about [the shooting]. I guess so much had happened in the course of the day that it became old news.

“I got to work, and I found out the guy didn’t die. It was funny: People were getting mad at me because the next day I came right back to work. They said, ‘You should seek psychological services,’ and all that. ‘You should go sick.’ Why should I do that? I didn’t do anything wrong.

“They [the New York Police Department] have a shrink department. They were calling me up and they said, ‘You really should come down and talk to us, because a lot of times you really don’t know.’ I said, ‘I know. I know me.’

“I just wanted to hurry up and go see my partner and talk about it. You know, I have a tendency to think I’m bigger than I am. I’m actually only a little girl, believe it or not. Wayne knows this, and he must have been thinking about what could have happened to me, because I remember he kept hugging me.

“I went back to police work and making collars. When I eventually made detective, I took out the case file on Lozada. I looked at the crime-scene pictures, and I saw her body just laying there in the dirt with all this broken glass around. I was saying, ‘Man, she had a little body, like me.’ I was saying, ‘Damn, imagine if that was me.’ I’m not religious or anything, but I believe in God. I believe He covers my back, you know?”

Photograph by Louis Psihoyos.

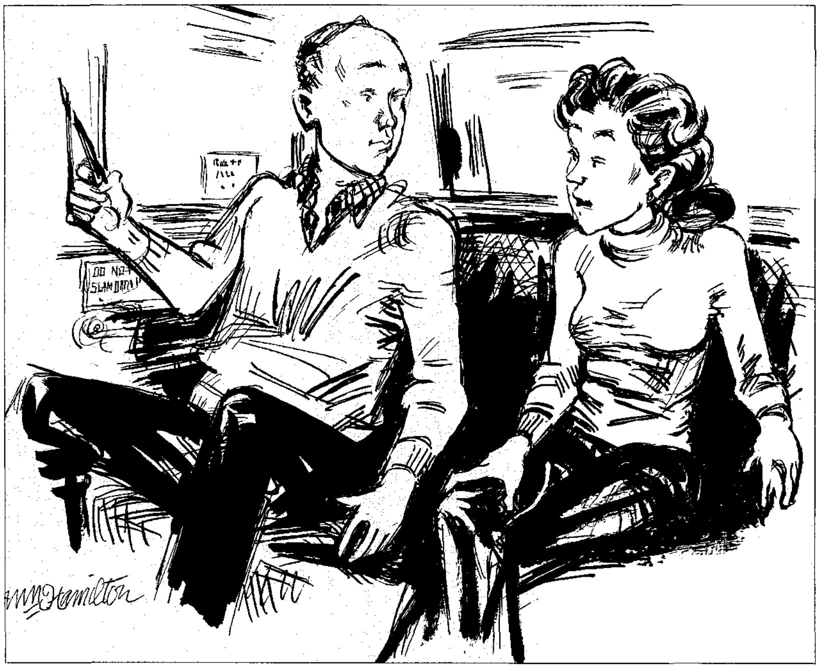
ROMANCE

BLIND DATE

On a Tuesday night not long ago, a 33-year-old public-relations executive we'll call Lisa Gold went on a blind date. It wasn't her first. Lisa is a pretty and engaging chatterbox, and friends fix her up a lot. She meets men in other ways, of course—through work, through her summer share on Fire Island. But most of her dates are setups—by conservative estimate, a couple hundred over the years, none of which has yielded anyone just right. When *this* fairly typical blind date was over, Lisa gave a rundown:

The date came about through friends of Lisa's parents who had an adored nephew. "Alan's 42, Jewish, a lawyer. Never been married but looking to now," said the friends. "Terrific guy."

"I want to check him out," said Lisa's mother. "My daughter is a very busy executive. She doesn't have time for duds." The friends brought their nephew to the country club. Lisa's mother approved, and Alan was presented with the coveted phone number. A week later, he called and asked Lisa out for dinner.



"Frankly, no, I don't think we enjoy the same things, and I think this date is a perfect example."

They didn't click on the phone, Lisa later explained. "But that's okay. I don't expect it right away. There's a danger in establishing too much rapport on the phone. Voices never seem to match the visuals. I agreed to dinner Tuesday—not on a weekend, of course. I don't care how much I'm clicking with a guy, I never go out for a first date on a weekend."

Since Alan lives in Queens, Lisa picked the restaurant—Camelback & Central, her old reliable for blind dates who don't seem all that savvy. "It's around the corner from me, and it's the right price range for the sort of guys I date," explained Lisa.

Alan wasn't picking her up till eight, so there was time for Lisa to change after work. Again, she went with the tried and true: purple wool pants and a white turtleneck sweater.

"Boring, I know, but I never dress provocatively on a blind date," said Lisa. "I'm busty, and I don't want to create the wrong impression. I mean, what if the guy happens to get turned on by Pat Nixon suits? He's going to do a double take if I show up in a leather miniskirt and tight silk blouse."

Other than changing, she made no special preparations. "When I was younger, I'd make lists of things to talk about," said Lisa. "I used to cram *Newsweek* before every first date so I'd have topics. I've been on hundreds of dates. I don't need to do that anymore."

At 8:07, her bell rang. Lisa opened the door and did a head-to-toe check. *Tall, receding hairline, starting to gray, nice wool sweater and pants. Not unacceptable,* thought Lisa. *Time to put in the first-date cassette.*

"That's the one with all my best stories," she later explained. "Anything entertaining that reveals me in a positive light. That's why I think first dates are utter bullshit. Anyone who's been on more than a few dates has a first-date cassette."

She suggested they have a little wine before dinner. Alan agreed. As Lisa got out the glasses and poured the wine—all the while recounting how she once nearly set her summer house on fire with a wok—she noted how steady her hands and voice were. *Must not be attracted,* she thought.

Alan laughed in all the right places. When Track One of Lisa's tape was done, he began describing *his* summer house, a remote Vermont getaway. "It's an amazing place," he said. "I'll spend entire weekends just taking walks by the lake. I love walking there—under the stars, under the moon, in the fog, in the rain, any weather at all. I just love taking walks."

Overdoing the sensitive stuff, thought Lisa.

"You know," Alan said hesitantly, when Lisa remained silent, "it's on those walks in the woods that I write some of my best poetry."

God, thought Lisa.

"You write poetry?" she asked.

He smiled and said, "You'll see. You'll come up and visit."

Lisa looked at her Rolex. "We're twenty minutes into this date," she said. "Don't you think you're rushing things?"

Alan shook his head with a look of fond indulgence, then leaned forward, grabbing one of her hands.

Short, stubby fingers, thought Lisa. *Even if he didn't write poetry, I don't think I could get beyond crummy hands.*

"They told me you were pretty," he said. "But, sweetheart, they didn't tell me *how* pretty."

It's over, thought Lisa. *Only snake-oil salesmen say "sweetheart." Why did I agree to dinner?*

Lisa turned off her cassette. She didn't tell the story of the guy who swindled her in Paris. She didn't describe the time she and her best friend acted like a New Wave Lucy and Ethel combo. *Why bother?* she thought.

Instead, Alan regaled her with stories of how fabulous

Illustration by William Hamilton.

his family was and how amazingly close they all were. *How can anyone possibly have such a happy family?* thought Lisa.

"Yes, I'm amazingly close to my family, too," she said.

At the restaurant, Lisa ate duck laced with garlic. Alan talked about how he would like to get married someday.

"This was the one point in his favor," Lisa said later. "Guys over 39 who don't say they're looking to get married on the first date are in deep trouble.

"Plus, to be fair, he didn't do anything horrible when he ordered. Like ordering martinis—those are a real turnoff because the guy spends half the night sucking olives."

Alan picked up the check, a modest $65. Lisa didn't protest. She let him walk her to her building, past the doorman, but *not* past the elevator.

"You never ask a guy up on a first date unless you have some sexual interest," Lisa said later.

Alan said he'd had a nice time and didn't kiss her. "Would you like to get together again?" he asked with his hand on the elevator door.

How can I say "Not in a million years" without hurting his feelings? thought Lisa.

"Call me," she said, and the elevator door slid shut.

ELLEN HOPKINS

THE ARTS

PURE POETRY

A DELICATE WOMAN NAMED RACHEL HADAS stands before 70 or so people in an ornate Upper West Side mansion and speaks of the sharp contrasts of parenthood, "the terror, as I now remember / that I would never, after, be the same."

Her audience listens closely. Hadas, 39, is a poet, one of two featured at a recent Sunday-afternoon reading at the Nicholas Roerich Museum. Since the birth of her son, four years ago, most of Hadas's work has dealt with motherhood, the "Gain from Loss. / Goodbye speech," as she puts it in one poem from her latest book, *A Son From Sleep.*

Her listeners have pushed through an icy wind that sweeps off the Hudson and tunnels up 107th Street. About a third of the audience are acquaintances of the poets—family, friends, and students. (Hadas is an associate professor of English at Rutgers, and Mark Rudman, the other poet who will read this day, is an assistant director of the graduate writing program at New York University.) In the audience is a man with AIDS, who takes a poetry workshop with Hadas at Gay Men's Health Crisis. A number of poets are there also, including Marilyn Hacker, who goes to readings because "they keep writing alive; they keep the connection between writer and writing alive."

In an age of careless language, a growing number of people are seeking the quiet, inward moments of poetry readings. "Superstars" like Joseph Brodsky, Galway Kinnell, and Adrienne Rich can sometimes command an audience of 500. Well, U2 drew 50,000 fans to Giants Stadium for a concert last fall. Still, the New York City Poetry Calendar sometimes lists as many as twenty readings in one day—for example, at the Intuflo Hardware Store on Columbus Avenue (you can pick up some No. 6 wood screws while you're at it) or the Gas Station, an East 2nd Street joint that these days serves drinks, not petrol. The Nicholas Roerich Museum, which holds readings once a month or so, is a more luxurious setting. Roerich was a Russian artist, mystic, and advocate of "peace through culture," and even today the windows of the museum are hung with his flat Himalayan landscapes, his maidens with flowing hair, derivative of the Indian style.

This night at the Roerich, Hadas reads for 40 minutes. She is followed by Rudman, 39, who draws from his book, *By Contraries,* which he calls "an urban *Walden,* a record of a year." Then he reads some new poems, works about his father's suicide last year and about alcoholism and its toll on a little boy. One poem describes his father's funeral:

RACHEL HADAS AND MARK RUDMAN.

A, the central character
in this tale,
is dead.
His oak casket is closed.

And B is not wrong to
say
it's a perfect day
for a funeral,
crisp November air,
clear skies.

And C, C is cold,
Nobody told her
it would be this cold:
she would have worn
gloves.

And D is mad, damned
mad
that A would do this
when D would have
done
anything to help. . . .

Though the wind roars outside, the audience hardly stirs.

DINITIA SMITH

Photograph by Chip Simons.

NIGHTLIFE

EVERYBODY COMES TO HOWARD'S

I SEE HIM STANDING AT THE BAR, DRINKING A GLASS OF Sancerre. He looks different. Maybe it's the conservative blue suit and the Turnbull & Asser tie. Or maybe it's because I didn't expect to find him drinking French wine in a gin joint. Or maybe it's because I didn't expect the gin joint to look like an English men's club.

"Is it you, Howard?" I say. "Howard *Stein?*"

He's surprised to see me. Of all the places he's opened—the Capitol Theatre in Port Chester, Xenon, the Rock Lounge—he can't understand why I had to show up at this one. "You're not even a *night* person," he says.

I tell him I'm on assignment, but he doesn't buy it. "Look what guys have written about me in the past," he says.

"Forget the past," I say. "Think *Casablanca*. You're the new Rick."

Stein likes the Bogart imagery. He gives me a big smile—and Howard's smile is almost larger than his face—and says, "It's true. I was born to meet and greet."

Howard Stein's latest club, Au Bar, is located in the basement of an office building on East 58th Street. There's no name outside. Just the usual status symbols: two power-hungry doormen, six yards of rope, and a desperate crowd. Inside, it's very English, with mix-and-match sconces, imported wainscoting, leather books, and antique table coverings that are falling apart after three months of drinks and dinners. "They were *too* antique," Stein says.

We tour the place: the bar, the eating area, the salon, the men's club, and the library. Then he orders more Sancerre and we sit down at *his* table, the one closest to the dance floor, where several people are doing modified jetés under a crystal chandelier. It's ten on a Friday night, still basically dinnertime. Stein eats a hamburger—"I need meat"—and we reminisce about the sixties.

Those were the days when he was a rock promoter—remember Howard Stein's Capitol Theatre?—and he used to book groups like the Grateful Dead and Mott the Hoople. Eventually, he got bored with rock and wound up dead broke, sleeping on a couch in his office. End of rock and roll.

Then disco came along, and Stein opened Xenon and married a beautiful black woman named Tawn, who dressed like Patti LaBelle. For a while, the Steins were *the* hot couple, and then they separated and Xenon closed. End of disco.

Then New Wave came along, and Stein opened the Rock Lounge, but he was too much of an uptown person to understand the downtown scene, and the club was a financial disaster. End of punk.

Which (after Prima Donna and its little pizzas) brings Stein to the late eighties and Au Bar. "It's the return to tradition, the English thing," he says. "People need a quiet, safe refuge from the jungle. When they come into Au Bar, it's like coming home." One thing you can say for Howard Stein: He never met a trend he didn't like. For now, he's enjoying life at the top, waving at the middle-aged men with their gold Rolexes, their skin gleaming with *après*-tan cream. The women, their faces very pale—who wants to ruin the cosmetic work?—blow kisses at him and say he looks wonderful. And he does, considering he hasn't had a good night's sleep since about 1955. He suffers from terrible insomnia and doesn't get to bed until 5:30 A.M., and then only after several glasses of cognac. One gets the idea that Stein opens nightclubs instead of taking sleeping pills. He's all nervous energy, his head bobbing back and forth like a dashboard ornament.

But Stein has to deal with a lot of things normal people don't worry about. Door problems, for example. Right now, an angry man in a trench coat is complaining because his friends weren't allowed into the club. "They were with members," the man says in a low voice. "I can't overrule my doorman," says Stein. "If I start doing that, he'll lose his confidence."

The man isn't persuaded, but what can he do? Mick Jagger is singing "Satisfaction" so loud no one can hear anything. Besides, though his friends are outside, *he's* in. He takes off his coat and heads for a table. "Ah, this door stuff," says Stein.

AT 11:30, STEIN ANNOUNCES THAT THE "TRANSITION phase" is under way, the hour when Au Bar turns from a supper club to a dance club and it gets "hot and sexy." "This is my favorite time," he says. "It's like something's going to happen, but you don't know what."

What happens is the lights get dimmer, the music gets louder, and Stein is almost trampled by the couples moving toward the dance floor. We're now totally in the nightclub phase, which Stein tells me can "get wild." Of course, not as wild as the rock days or the disco days, but wild for these traditional, retreat-from-the-jungle days. Stein says he would feel much better if his girlfriend, Annie, showed up. She works with a real-estate developer and comes to the club only on weekends. "I wonder if I'm going to be stood up," he says. They've been together for two years, but Stein seems the type who would worry about being stood up on his fiftieth wedding anniversary. "Where is she . . . where is she?"

Finally, Annie walks over to the table. She's intelligent, wholesome, attractive—the perfect mate for the traditional late eighties. "She's from Wisconsin," he says. "And she's got really good values." Annie discusses her career in condominiums and then tells a story about Stein's visiting her family in Wisconsin and how he spent most of his time watching the birds on her lawn. "Here's this guy from Avenue A," she says affectionately, "and he puts a chair in front of the living-room window and just sits there. It was so adorable."

"Do you think she likes me?" Stein whispers. "If this is *Casablanca* and I'm Humphrey Bogart and she's Ingrid Bergman . . . do you think she'll leave me in the end?"

"No," I tell him, "I think she'll stay." I have no idea if it's true, but I'd like to see a happy ending. Sure, the problems of two people don't amount to a hill of beans in this world, but anybody who has suffered through this many trends deserves some reward.

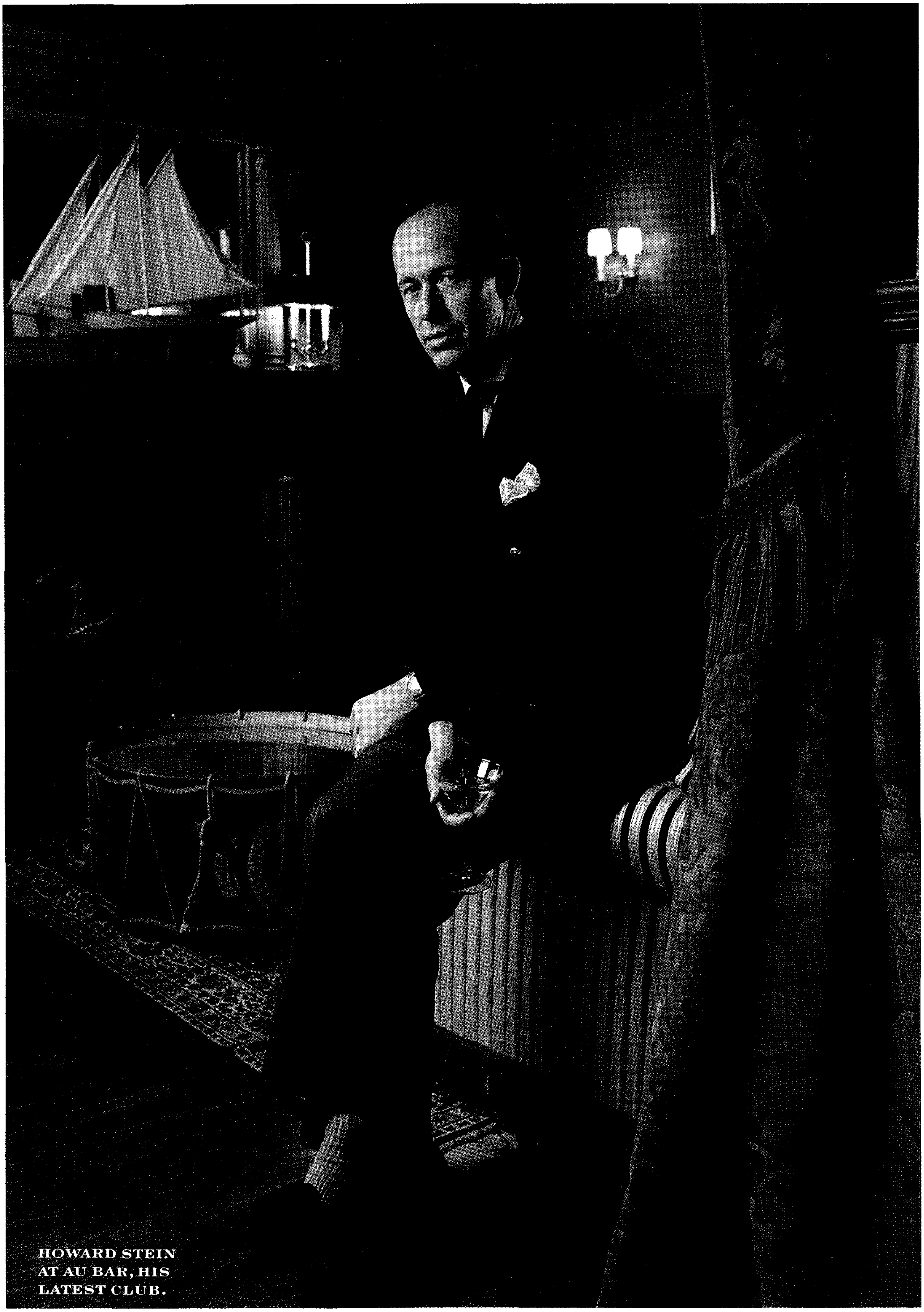
After a few more hours of watching attractive people with great aerobic capacity, I tell Stein I have to leave. He asks me to wait for one more song. "I have a little surprise," he says. He whispers something to the D.J. A few seconds later, "As Time Goes By" comes over the speakers.

"You remembered," I tell him.

"This is your exit, kid," he says. "Now, get out of here. . . . Hurry up . . . go."

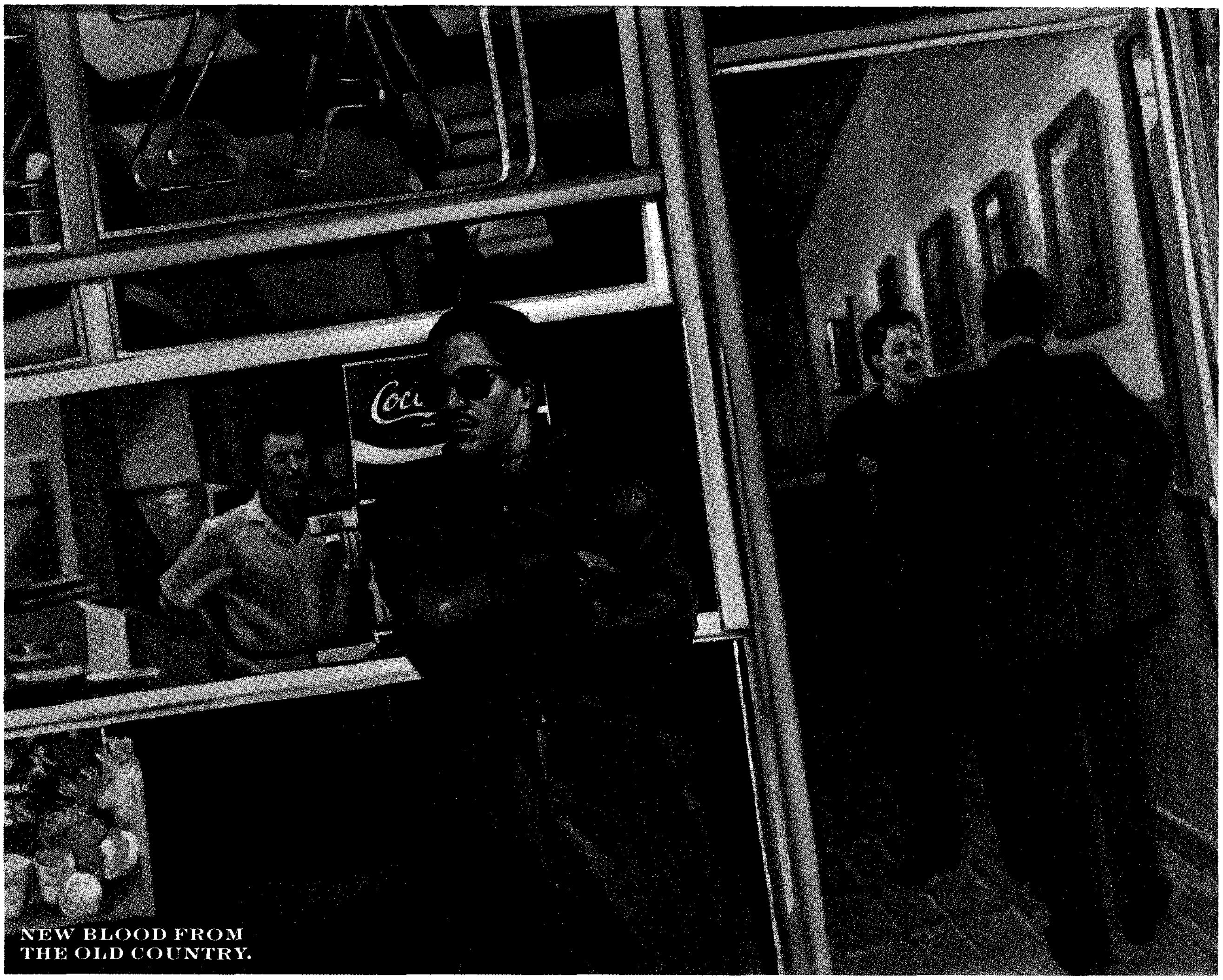
I weave my way past the dancers on the floor, and when I get to the coat check, I look back and see him sitting at the table, lifting his glass of cognac. Here's looking at you, Howard.

PATRICIA MORRISROE



HOWARD STEIN AT AU BAR, HIS LATEST CLUB.

PHOTOGRAPH BY LOUIS PSIHOYOS


NEW BLOOD FROM THE OLD COUNTRY.

THE MOB

MEET THE ZIPS

BY NICHOLAS PILEGGI

"THEY'RE OPENING UP ALL OVER THE F---ING PLACE, these Zips, ain't they?" said Dominick Lofaro.

"Yeah," said Philip Cestero, with a laugh.

"*Madonna mia,*" said Lofaro.

Lofaro, Cestero, and several other members of John Gotti's crew were in a car on the way back from Astoria, Queens, where they'd been paying a visit to a new Sicilian immigrant. The man had opened a nicely appointed café, but Lofaro and his buddies weren't there to drink espresso. The proprietor was a "Zip"—a Sicilian-born mobster—who was running a gambling operation that cut into Godfather Gotti's turf. A wire placed on one of the men by Ron Goldstock's state Organized Crime Task Force recorded the rest of the conversation:

CESTERO: . . . I'll tell ya one thing. They put a gorgeous place [the café] up.
PETER MOSCA: It's a nice joint?
CESTERO: Oh, my God, it's gorgeous.
MOSCA: Yeah?
CESTERO: Gorgeous.
LOFARO [Laughing]: If you had that kind of money, you'd put up a nice joint, too, no?
CESTERO: Well, they didn't know Johnny when I told 'em.
MOSCA: Yeah, they said, "Who's this John?," right?
CESTERO [Affecting an Italian accent]: They said, "Who's a Johnna? . . . I don't know no John. . . ."
MOSCA: . . . Dom, I gotta ask you a question.
DOMINICK ACQUISTA: Yes.
MOSCA: Could they be that f---ing dumb?

No, the Zips are not that dumb. Indeed, quite the opposite. Since they started coming to this country, fifteen years ago, they've solidified their place on the American crime scene by doing the kinds of dirty work—dealing drugs, making hits—that many of their American-born, yuppie *cugini* have eschewed. Their way has been eased by the government's recent assault on the mob, which has put many American hoods behind bars, under surveillance, or in the hands of the cops as informants. And the Zips are moving up by staying low, keeping to themselves and living simply, much in the manner of the turn-of-the-century immigrant mafiosi.

Illustration by Garin Baker.

The Zips did surface last year when eighteen of them were convicted in the Pizza Connection case. The Feds traced over $60 million in cash to some Palermo-born mafiosi who were distributing heroin here. "In that case, we saw that the Zips could move across national, as well as mob-family, lines," says Louis Freeh, the federal prosecutor who won the conviction. The Zips were in the news again a fortnight ago, when American and Italian officials announced charges against 233 members of a suspected Sicilian Mafia drug ring.

The Zips—no one knows for sure the origin of the name—were originally brought to the United States by aging dons like Carlo Gambino, who felt that America had diluted the eighteenth-century codes that had been the mob's main strength. "The local guys were essentially Young Turks," says Lieutenant Remo Franceschini of the Queens D.A.'s office. "They liked the good life. They loved fancy restaurants, spending money, and snorting coke. The older bosses, who were foreign-born themselves, started sending for the 'real thing' and began giving them more and more things to do."

Investigators in the Pizza Connection case soon discovered they were dealing with a different kind of mobster. "We found that they were much more cautious and careful than the American-born hoods," Freeh says. "They never did business in groups or clubs or restaurants. Their calls, which were rare, were made from different pay phones, and when they spoke, they spoke cryptically, in a Sicilian dialect and in code."

Salvatore Catalano, who ran the Zip operation in the United States, according to Freeh, lived in a rented apartment, drove a borrowed car, and earned $500 every other week working in a Queens bakery. "Here were people dealing with millions of dollars in cash, and yet they lived frugally," Freeh says. "There were no boats, no fancy cars, no expensive clothes and girlfriends."

Authorities estimate that 500 to 1,500 Zips have come to the United States in the past fifteen years, most of them illegal aliens, unencumbered by passports, Social Security numbers, birth certificates, and other bits of paperwork that help lawmen keep tabs on the mob. They've forged alliances with hoods around the country and, in fact, usually claim to have "permission" to work their scams in sacrosanct neighborhoods.

That was what the Zip who ran the gambling den in Astoria told Gotti's men. The godfather himself wasn't impressed, as a later wire indicated:

Acquista: We stopped them.... They tried to play across the street from us....

Mosca: ...We told 'em, forget about it, otherwise...

Gotti: You know, I, I didn't even let them play poker.

Mosca: Of course not; you got a poker game right there.

Gotti: They're not gonna play nothin'; we don't need it there. Let someone come forward [a reference to the hood who supposedly had given permission].

Lofaro: They'll get, uh, they'll get a Zip....

Gotti: Let 'em come forward. What's he gonna do?

Lofaro: He ain't gonna do nothing. He, he's beat before he even sits down. You been there twenty years. How the f--- he's gonna get there?

Gotti: I want somebody to come forward. I'm dying for someone to...

Mosca: You wanna know something? I'm dying to see who's gonna come forward.

Lofaro: Yeah, me too....

Gotti: He better go to Russia and get a guy....

Mosca: Maybe they make out they don't understand.

Gotti: They don't understand what they don't wanna understand.

Lofaro: Yeah, they're motherf---ers.

Gotti: They're walking around with hundreds of thousands in their pockets, and you're going around with your hat in your hand.

TREASURES

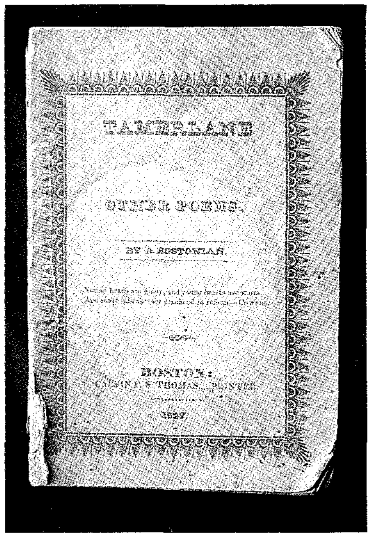
SO RARE

BY JOHN TAYLOR

IMBUING THE MOMENT WITH CONSIDERABLE DRAMA, David Redden, the head of Sotheby's book department, slides a folder across his desk, positions it in front of me, then delicately folds back the cover. Inside is a frail, thin paperback entitled *Tamerlane and Other Poems.* It is about the size of a packet of postcards and has brittle, water-stained pages that have faded unevenly into sepia. The title page, dated 1827, declares simply, "By a Bostonian."

Having been led to believe that something astonishing was to be revealed, I am slightly puzzled by the unimpressive little volume. Redden notices and seems to enjoy deepening the mystery, for he announces portentously, "This is one of the Holy Grails of American book collecting. It is the rarest printed book in literary Americana."

In recent years, the art and collectibles markets have been, if anything, even wilder than the stock market. The rising prices have touched off a frenzied search by dealers and auction houses for salable items, and Redden, who's been ferreting out literary memorabilia for Sotheby's for seven years, has just scored one of the biggest coups of his career. *Tamerlane and Other Poems,* he finally discloses, is the first printed work by Edgar Allan Poe. The 42-page book was published during the poet's brief stay in Boston, when he was eighteen. It consists of poems he had written before he turned fourteen, and the few critics who condescended to look at the book showed no enthusiasm.



POE'S COLLECTION.

Today, the poems are still thought to lack merit. The book's significance derives from Poe's subsequent accomplishments and from its rarity. "It's the first book by one of America's greatest authors, and it exists in unbelievably small quantities," says Redden.

Indeed, according to legend (Poe's biography is sketchy), a mere 40 copies of *Tamerlane* were printed, and the author destroyed or suppressed most of them when the bad reviews came in. Only twelve copies of the book have surfaced in the past 161 years. Until this most recent discovery, the last *Tamerlane* found was located by a bookseller in New York City in 1954. Put up for sale in 1974, it was bought by the University of Chicago for $123,000.

With that, collectors thought they had accounted for every existing copy. But in February, a casual collector of New England memorabilia (he wants to remain anonymous) was browsing in a roadside antiques barn in southern New Hampshire when he saw the book in a pile of fertilizer pamphlets. He paid $15 for it, suspecting it was important—though, as Redden points out, "People assume all books from

Photograph by Brian Davis.

the nineteenth century have value, but 99 percent are worthless." The collector brought the volume into Sotheby's Boston office. "The Boston office called me and said, 'We have a gentleman with a book entitled *Tamerlane*,' " Redden recalls. "It's a name that thrills the hearts of bookmen around America, but at first I was skeptical. People call us daily with what they think are Gutenberg Bibles, and we have to explain that, while they've got a charming book, it's of no significant auction value."

Still, Redden had the book shipped down to him in a Brinks armored truck, and the hair stood up on his arms when he realized it was authentic. Sotheby's will auction it June 7, and Redden expects it to bring between $200,000 and $300,000.

"It's hard to believe something so valuable could be found so casually," he says. "Old-timers say the days of the great sales are over, that everything is in museums, but that's nonsense. Everyone shouldn't jump in their cars and rush off to country antiques stores, but there *are* astonishing rarities out there."

DANCIN'

TOUJOURS L'AMOUR

BY PETER BLAUNER

EIGHTEEN-YEAR-OLD BRETT PIERCE IS STUDYING his image in the men's-room mirror at L'Amour, a heavy-metal club across the street from the Expert Collision auto-body shop in Bay Ridge, Brooklyn. He holds a lighted Marlboro in his right hand and a bottle of Nexxus hair spray in his left. Behind him, a concession stand is doing a brisk business: a spritz of Pierre Cardin cologne is a dollar, earplugs are a dollar, French-tickler condoms are 75 cents, and for a quarter you can rent a hairbrush. But Pierce doesn't need anything yet. He wears a calf-length denim coat, acid-washed jeans, and an artfully torn ALL-AMERICAN HERO T-shirt. Best of all, his hair stands up on top and falls, like Jon Bon Jovi's, in dense ringlets past his shoulders. "It's not about being *trenduous*," says Pierce. "It's just my way of being an individual."

Pierce washes his hands and heads out to the dance floor, where no one is dancing. He takes a spot along the black brick wall and surveys the scene. Skinny guys mix around the bar with slightly overweight girls in tight black spandex outfits and stiletto heels. From fourteen-foot-high black speakers in front, a Mötley Crüe tape shrieks, "She's got the looks that kill!" It sounds as if a 747 is revving up in the middle of the room.

"Definitely the place to be," says Brett Pierce.

It's been a little more than ten years since *Saturday Night Fever* celebrated the disco era and immortalized the 2001 Odyssey discotheque. Other clubs still play dance music in Bay Ridge, but these days, heavy metal seems to prevail in the neighborhood. Actually, metal precedes disco by several years, going back to the late sixties and the heyday of Led Zeppelin and Black Sabbath. "Metal survives because it's still the music our parents can't listen to," says George Parente, L'Amour's 36-year-old owner. "It didn't get overexposed and burned out, like disco did. Besides, this is Brooklyn. When people like you, they like you."

L'Amour itself switched from disco to heavy metal in 1981. "There was a kind of transition period for a while when we had both crowds," says Parente. "So when the bands played, the dancers would go outside and wait. And when we played records, the heavy-metal kids would go outside and the dancers would come in." Eventually, the dancers left altogether, and metal has become more popular than ever. Depending on the band that's playing, L' Amour draws between 400 and 1,200 people a night, three nights a week.

Tonight, the bill includes Helix, a Canadian act, and Playmate, a local band. At about midnight, Playmate appears with a flurry of guitar squeals and cymbal crashes. The band members bounce around the stage, swinging long, streaked manes of hair and playing a fairly melodic kind of "pop" metal. Some kids stand near the front of the stage, wagging their heads; others lounge against the walls. "We just come because we like the music," says Laura, a twenty-year-old secretary from Bensonhurst who's here with two girlfriends. "I guess you could say something about getting rid of frustration and all, but I don't get too worked up about it. I'm wiped out from the week already." Helix, the headline act, comes on about 90 minutes later. Oddly, the crowd appears to thin out a bit. Helix tries to compensate by turning up the volume and the theatrics. The drummer plays a long solo that suggests a boxer hitting a speed bag over and over in your head. One of the guitarists plays the *William Tell* Overture in triple time. By three in the morning, the band is just about worn out, and so are the customers.

"I'll be back next week," says Brett Pierce.

METAL FANS AT L'AMOUR.

Photograph by Louis Psihoyos.

SIDEWALK BAZAAR.

PEDDLERS

MARCH OF TIME

"IS THAT REALLY A ROLEX?" ASKS A SHOPPER LOOKing over a display of watches and jewelry on the sidewalk outside a West 32nd Street store.

"Real Rolex," says the salesman, a Korean who calls himself Peter. "Twenty-five dollars."

The watch has a shape and design similar to a Rolex's. The Rolex-trademark five-point crown is stamped on the gold-and-silver-colored wristband. The shopper takes out his wallet and asks if Peter would sell in bulk.

"Whoa," says Peter. "A real Rolex is $2,500. Are you stupid or a cop?"

Not many New Yorkers believe they can buy designer goods for one percent of their retail price. Still, on any given day, more than 700,000 counterfeit watches are offered for sale in the New York area by wholesalers, small-time retailers, and sidewalk peddlers. Peter wouldn't say where he gets his watches—a 1984 trademark law forbids the manufacture and distribution of counterfeit products and carries a sentence of up to five years and fines of up to $250,000. But over the past few years, federal and private investigators have discovered a major supply route for the typical fake Rolex.

The bodies are put together with base metals in Taiwan, Hong Kong, or Korea at a cost of $6 each. The quartz unit, which makes the second hand tick (a real Rolex second hand moves with a sweeping motion), is made in Japan for $2. Until recently, investigators say, the parts were imported from Hong Kong by identical twins, the Pinkesz brothers. That ring was broken in 1986, when federal agents arrested the brothers and seized $10 million worth of goods.

"Only the Pinkesz brothers actually went to jail," says Dempster Leech, head of Harper Associates, an investigative agency that tracks counterfeiters for Rolex. "Now the young Vietnamese guys they trained run the business."

The unassembled watches come through Customs with blank faces or with the name of a phony company—"Geneva," for example—printed in vegetable dye on the dials. Workers at one of several hundred sweatshops around the city then swab off the names with alcohol, stamp on the fake Rolex imprints, and put the parts together. "A guy who's fast can finish a watch in about three and a half minutes," says Leech.

From there, a large-scale distribution network dominated by Asian immigrants takes over. The network sells the watches for $10 to $12 each to wholesalers, including stores on lower Broadway and Canal Street. In a raid last year, federal agents and Rolex lawyers found more than 6,000 watches and $14,000 in cash in the basement of a store called Kong Wing Kee Fast Food on Canal Street. "The funny thing is that no one came forward to claim the money or goods after they were seized," says Brian Brokate of Rolex's law firm, Gibney, Anthony & Flaherty.

The wholesalers sell the watches for $15 to $20 to peddlers like Peter. "Sometimes I charge $40, sometimes I charge $30," says Gorgui, a Senegalese peddler who works around midtown. "Depends what the customers will pay."

On a good day, a peddler can net $300 selling the watches (which typically run for a few months before conking out). On a bad day, the peddler meets up with watch-company lawyers armed with court orders allowing them to confiscate counterfeits. The fake watches then head for a disposal plant on Long Island, where a crushing machine destroys them.

"In the end, what's left is a hunk of cheap metal," says Brokate. "Hardly worth anything at all." PETER BLAUNER

Photograph by Michael Sahaida.

THE GAY LIFE

Chris Lione, 33, is a homosexual. He grew up in a town on the Jersey shore and came to Manhattan at seventeen, enrolling at the Parsons School of Design. For the past three years, he's been art director of Art & Antiques *magazine. He shares a TriBeCa apartment and a weekend home in upstate New York with his brother Peter. Recently, he talked about what it's like for him being gay today.*

THE FACT THAT, FOR THE FIRST TIME IN HISTORY, the gay community is taking itself seriously is extremely important to me. We never have before. Gay people used to be essentially unevolved—I think because we don't get the same breaks straight people do growing up. Straight kids hit puberty and everyone smiles and says, "Ahhhh, *kids.* Isn't it adorable that Billy's discovered girls?"

For gay kids, adolescence is a period of regressing, of going back into a shell. So we end up having this late adolescence. When I first came to New York, that's what struck me—that gay men, even in their early thirties, were incredibly childish. I can't tell you how proud I am that all these gay people are becoming political for the first time in their lives. So much of being a gay kid is thinking you're the only one. I remember being about twelve and reading a *Life*-magazine article about homosexuality. And suddenly I had a name. I'd known there was something different about me, but until that day, I never had a name for it. Not that the sense of separateness went away. The nuns always made me feel less than I was; the church, too. I was ostracized in high school, and finally I dropped out. Apparently, I made all the mistakes there were. I carried my books the wrong way. My voice was too soft.

My older brother, who's also gay, was enormously popular in high school. He was able to pass. I was shocked when Peter told me he was gay. Once Peter and I moved to New York, we decided we had to tell our parents. My father was very sweet and embarrassed about it. My mother said, "You don't expect me to march in any of those parades, do you?" I understand how hard it must be to learn that your sons are gay, but she turned the whole thing around, to how our being gay was going to affect her.

Coming from New Jersey to New York was complete liberation. I'd had no idea there existed a place where homosexuality was accepted. This was the seventies, and gay was in. Bisexuality especially was in. Gay men would sleep with one woman and say, "Oh, I'm bisexual." Straight men would go out dancing with gays; they'd mess around a little and say, "Well, yeah, I've experimented." It was hip.

I loved that period. I did all the acting out I couldn't do in high school. I remember one Halloween dressing up as Glinda the Good Witch. I crashed a party at the Plaza Hotel and started talking to everyone in the Palm Court. And the fact is, I *liked* the shock on people's faces. At first, they got a kick out of it. Then they'd see how tall I was, they'd look at my mustache, and they'd get more and more uncomfortable. It gave me a sense of power, to come from being this miserable kid in the closet, the kid everyone called "faggot," to bombarding the Plaza in drag, whacking people with my wand.

Then, in the early eighties, I was sitting in a bar I hung out in pretty regularly. A man I knew told me he had GRID—that's what it was called then. I'd heard about it; there'd been maybe 200 cases of gay cancer. But it was such a shock hearing it from someone I knew. And my first reaction was "I'm going to get it from him." I knew then it was near.

SHORTLY THEREAFTER, DON, ONE OF MY BROTHER'S—and my—best friends, got AIDS. That was the first time I went through the whole process. All of our absurd denial, our absurd belief that Donny would make it. He died of pneumonia. I'm very glad he didn't get cancer. Donny was vain, and he'd have had trouble dealing with that. Who wouldn't? Peter and I were with him when he died. That changed everything.

Since then, I've thought about AIDS every single day. I realize that anyone, including myself, including Peter, can get AIDS. And many did. Many, many friends and acquaintances have died or are sick now. You get used to it. I know that sounds weird, but you survive. I guess it's like war. My mother, who's German, used to describe growing up in World War II. She'd crawl out of her bomb shelter, see what was standing, who was living, who was dead. And then she went on.

There are false alarms all the time. My last one was a couple of weeks ago. One of my very closest friends found a spot on his leg. He told me, and my first reaction was wanting to throw up every single one of my organs. But obviously, that's not going to help anyone. So I tried to calm him down, and I haven't heard anything about it from him since. I assume no news is good news. You don't ask too many questions. It's not as if you can go out and have a glass of champagne just because the doctor told him the spot is a pimple. There's always next week, next month, next year.

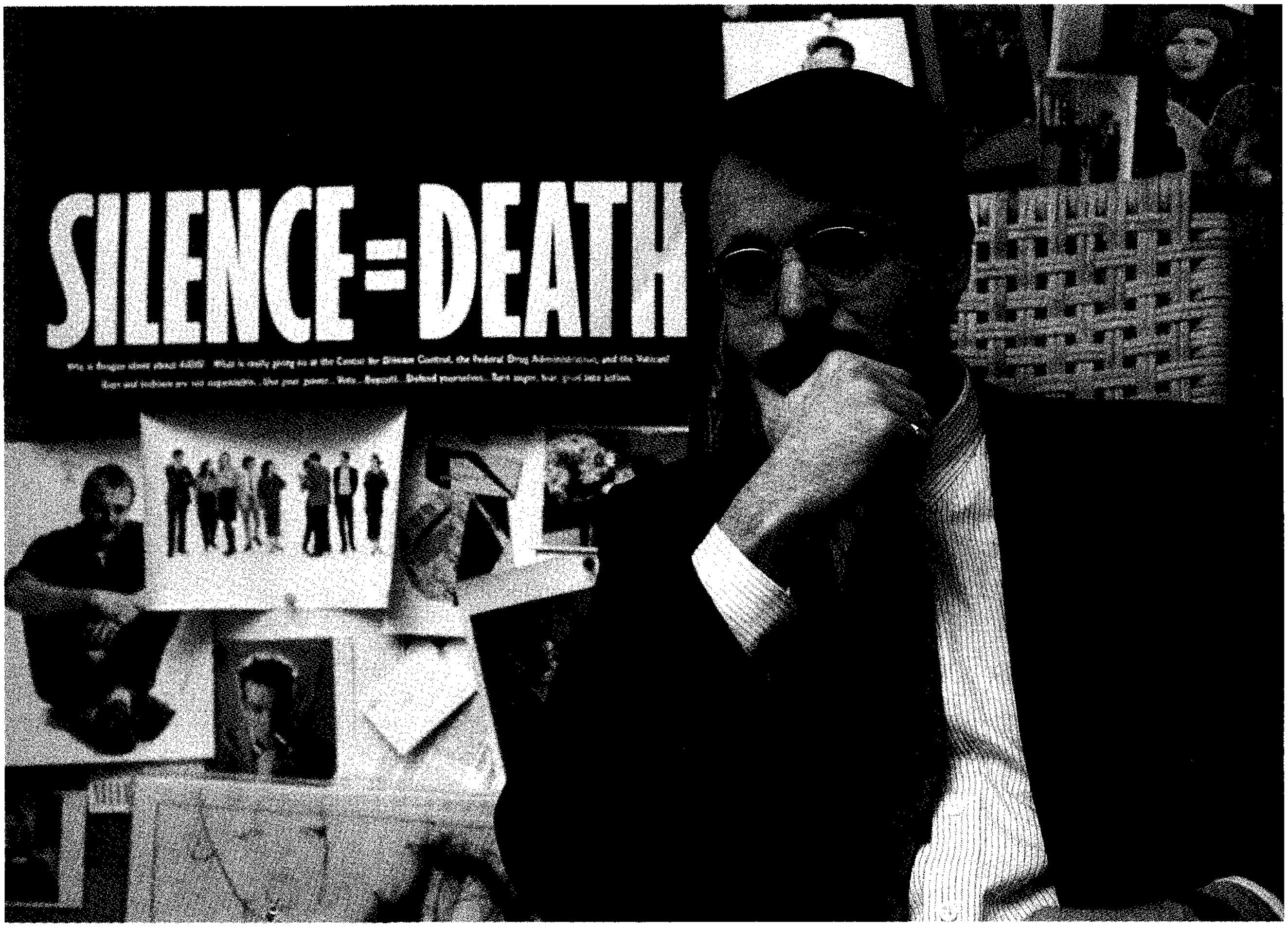
Of course, the real time to celebrate is if someone's tested and he's negative. Whenever I hear that, I think, One less person to worry about. You don't hear that too often, though. I did hear about [a couple I'm friends with] a few months ago. So they'll live through the crisis to a ripe old age.

What's interesting is they didn't tell me their good news. [A mutual friend who's straight] told me. I guess you don't necessarily want to brag about it. I know from another man's lover that he tested negative. Later, I heard this man say to a few people, "I've no idea if we'll live or die." Obviously, he's too sensitive to boast about how completely lucky he is to people who might be positive.

I HAVEN'T BEEN TESTED. INITIALLY, IT WAS A POLITICAL thing. I was afraid names were being collected. We carted off all the Japanese-Americans during the war—and they weren't *nearly* as hated as gay people. Now I truly believe there's anonymous testing. But I still won't do it. You have to be prepared to live with the result. If I were to test positive . . . I'm not sure I need that pressure in my life right now. Of course, my fantasy is to be tested and come out negative. And then Patrick, my boyfriend, rushes off to be tested and he's also negative.

What a fairy tale. What bliss. It isn't so much because I want to change my sex practices. I just don't want to have to wonder, *What if I got AIDS?* Would Patrick take care of me? Would he feel he *had* to take care of me? What if Patrick got sick? How would I cope? I think about him dying, about me dying. About what that would mean and how it would be.

It's horrible—to not even *be* ill and yet to have to *think*



CHRIS LIONE IN HIS OFFICE.

about being ill. I grew up with a grandmother who always thought she had cancer. And she never did. That was funny. This has a good chance of being real. Tomorrow, I could wake up and find a spot or develop a cough. Maybe by the time this article comes out, I'll have found I have AIDS.

THAT'S ONE REASON I MEET REGULARLY WITH FIVE other gay men—it's a way to share my paranoia. But beyond the support we give one another, we wanted to address the gay community. We ended up doing the SILENCE=DEATH poster. That's something I'm proud of. We were saying to the gay community, "If you don't speak up and question the government, if you don't question the doctors, you're just gonna die." I remember, early on in the group, looking around the room and blurting out, "Which of us will be first?"

Whatever's happened, though, I don't feel cheated of my youth. I've felt very grown-up since AIDS. Clearly, I feel that the party's over. But I like this stage of my life.

There are things I'd like to change. I'd like not to have to be afraid of getting beat up just because I'm gay. Peter was brutally beaten by a gang of boys at Jones Beach. It happens.

Why do you think gay people flock to urban areas? However bad things may be here, who could survive in a little hometown? Lots of gay people who don't even begin to belong in big cities have to live here just to have a sense of security. Like most gay people, once I'd left my small town and come to New York, I didn't leave. Whenever I do leave the city, I'm reminded how much I live in a special, insular world. That old fear I haven't felt in years crops up. In New York, I look like an ordinary person. Apparently, outside I look like a freak. I get called "faggot" when I travel.

It used to be that when you were single and gay, there'd be a lot of anonymous sex, a lot of going around meeting people. But since AIDS, I know all these *couples*. They'll meet someone, they'll couple; then, all of a sudden, they're acting like straight people. They'll buy a place together, fix it up, get a dog. Sometimes they'll adopt a kid. They'll work on their relationship.

That's great when it makes sense for the couple, but I'm not sure it always does. I'm not sure that's the ultimate answer for a fully evolved gay person—imitating the straight world. For myself, I think not. I'm not anxious to exchange wedding vows. I'm not anxious to share an apartment with my lover. I'm not anxious to have a kid.

I met my boyfriend eight months ago, after abstaining for five years. At the beginning of AIDS, I was terrified. The first thing that always goes through your mind when you meet someone is "Is this person positive?" It's a horrible way to begin a relationship. It's not very sexy. I think that's one of the reasons I shied away from any relationship for so many years. I just wasn't in the mood.

I met Patrick because of AIDS activism. We were going to an ACT-UP [AIDS Coalition to Unleash Power] rally in Washington. I think it makes sense meeting someone that way. Bars aren't as appealing as they used to be. So now you go to whatever group you belong to and you're in a room with 200 interesting people who share the same passionate concern.

Patrick's ten years younger than I am. I've never been attracted to anyone younger before. I thought Patrick was just

Photograph by Jeff Jacobson/Archive.

a kid. It wasn't until I heard him talk about how no one his age was practicing safe sex, about how angry it made him—it wasn't until I saw how serious Patrick was about AIDS—that I became interested.

I think straight acceptance of gays has diminished in the past few years. At a family function, someone picked up my brother Peter's glass, realized it was his, and immediately put it down. It was pretty obvious what was going on. It happens.

Even people you think are friends can hurt you. At a place where I used to work, someone overheard the woman I worked for say to a colleague, "Hire a gay boy; they're such hard workers." I was wounded and angry. It was far worse than some stranger's yelling, "You f---ing fag." Because that just comes from stupidity. This was someone I liked and respected; this was a mentor.

But then there are people who surprise you. My parents never talk about AIDS. Out of the blue, though, last week, my mother said that because of the crisis, she wants to start a chapter of Parents of Gays in her community. I said, "Is this the same woman who twelve years ago wouldn't march in a parade?" And she said it was, indeed. She's really kind of terrific. There's always been a silent support. Now my mother's becoming more active. She's made it clear that Patrick is invited for holidays. Both my parents have met Patrick—they came to my weekend house. It made me feel so good to sit down to dinner with Patrick and my family at the same table. I kept thinking, This is *not* weird.

I KNOW THIS IS HARD FOR STRAIGHT PEOPLE TO UNDERSTAND, but even if I could switch, I wouldn't. Even now with AIDS. I don't know what it's like to be straight. I'm sure it's perfectly nice, but I just don't relate to it.

Of *course* there are definite advantages to being straight. There are definite advantages to being white, but I don't think most black people want to be white just because it's easier. Or that most Jews would rather be Christians. Or that most women would rather be men. I think most people want to be what they are, no matter how hard that may be.

I've known straight men who feel sorry for gays. That doesn't offend me so much. They're the privileged sect. If you're white, straight, and male, you've got it all; you're pretty perfect, aren't you? Why shouldn't you feel sorry for someone who isn't as perfect as you?

But my personal crusade—that sounds so pretentious, but I think it's important—is to try to change their minds. I want to convince straight people that gay people aren't ashamed. That they actually *like* being gay.

It's a tough one, because the image we all grew up on with movies is of this tragic gay figure. They commit suicide, or maybe they're left alone in their sad little apartments, making tea for one. Or they're off murdering someone.

It may sound strange with all this talk of death and dying, but I still think gay is great. The sense of humor, for instance—that's still the same. This is probably a bigoted statement, but I've always felt that gay people have a better sense of humor. That edge of bitterness, that little bit of salt, still exists. All those obscure references that no one else gets.

Though maybe I'm wrong here. The humor *has* changed a little. I've never, ever heard a single AIDS joke. Gays will make the worst cuts about *everything*. This is the first taboo in gay humor I can think of.

More than anything, I guess, I'm happy that I live in a time that's *relatively* more accepting of gays, that I can live a *relatively* normal life. In my ghetto. That doesn't sound like much to be happy about, but it's the way I feel. ELLEN HOPKINS

RESTAURANTS

FAST FOOD

BY GAEL GREENE

FAST FOOD? FORGET MCDONALD'S. FOR FAST FOOD, it's La Côte Basque almost any night, but especially on Friday, when the kitchen feeds 300 to 400 mouths in Jean-Jacques Rachou's grand, vast, magical empire. Upstairs, the cozened swells bask beside trompe l'oeil windows looking out to the harbor of Saint-Jean-de-Luz, tended by suave Joseph and waiters in more or less spiffy naval dress. Down below, a squad of sodden cooks generates enough energy to launch the Empire State Building into outer space.

La Côte Basque, a Cat Pack landmark protected by the Truman Capote legend, is East 55th Street's gastronomic icon, once Henri Soulé's "Pavillon *pour les pauvres,*" the lucky poor. But with its sprawling ells and a mean little kitchen carved out of the cellar, it was a challenge to run. "Everyone warned me not to buy it," Rachou recalls.

With grit and his romantic rococo flourishes—the classic puffs and buttery puddles, rivers of cream, and clever drawings in sauce—Rachou revived the house, adding 1,600 square feet of space and 110 seats three years ago without exorcising the ghosts or distorting the trompe l'oeil. "I'm a painter, and I painted with fondant when I worked as a *pâtissier,* so I experimented till I discovered how to fix paintings in sauce. Now everyone does it. I find it déjà vu. I do it much less."

Rachou is modest: "I am not the greatest chef. I am a great *organisateur.*" At 6 P.M., his new, tiled expanse of up-to-date kitchen gleams. Benvenido never stops scrubbing. But the floor remains lethally greasy. Rubber mats help a little. That's why Louis Puiggi, the executive chef, wears clogs, the dozen other cooks race about in running shoes, and Rachou's Bally shoes have rubber soles.

Rachou is Leonard Bernstein conducting the line at the console of ovens and ranges. He stands at an aluminum divide, calling the orders into his mike in Franglais: "*Deux poissons du jour, deux noisettes de veau,* natural gravy. One *steak au poivre,* medium." And they shout back: "*Oui.* Yes. Yeah." They are a mini–United Nations, only two Frenchmen among them—Jean-François and Jean-Louis, who's sweating already. "It's about 90 tonight," says Rachou. "Sometimes it's 100." He calls out to Nelson, the Chinese roast cook, in Spanish. Spanish? "Why not?" says Rachou.

Nelson's shock of hair is held back with a napkin band. He is shaping noisettes of veal, chopping kidneys, keeping the voitures upstairs, with their sliding silver hoods, supplied with the evening's special: rack and loin of lamb.

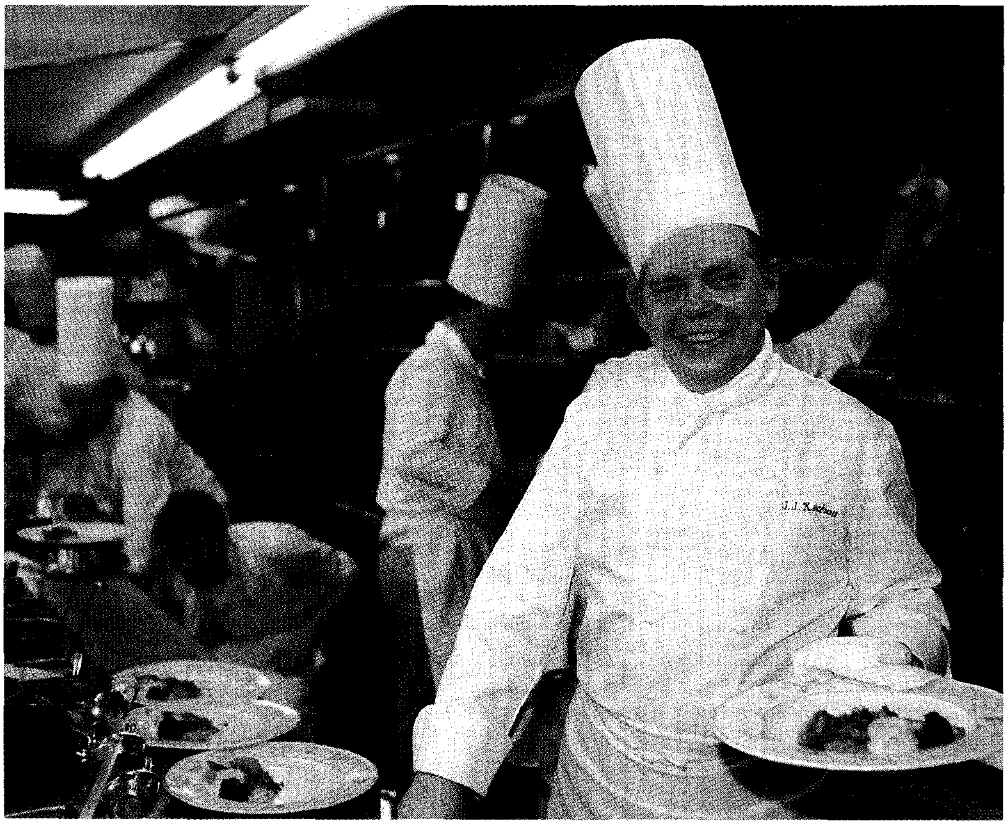
"He started as a dishwasher," Rachou says. "I like to start them as dishwashers and train them my way. In two or three years, they'll all be chefs in charge somewhere."

The system by Rachou: sauces, stocks, garnishes, everything ready. Hundreds of broccoli florets with a dab of hollandaise. Ratatouille in zucchini boats, lined up on baking sheets, waiting. Fluted lemons, pastry fleurons. A purée of carrot, sweet potato, and yellow squash in a large pastry bag, ready to be piped into rosettes. Most entrées get the same doodads. Each course is served on a different piece of expensive china. Everything is an edible still life. You get your money's worth here.

Most evenings, Rachou stalks the dining room, carving roasts, wooing the crowd, persuading large groups to order the same parade of tastes—*dégustation*—to take pressure off the line. "I like southern women best. You can talk them into anything," he says.

Tonight, one cook short, he's calling the shots below. Waiters descend, give cold-appetizer orders to Rodrigues, the *garde-manger,* hot-appetizer orders to Nick and Jean-Louis, and the order slip to Rachou. "One vegetable plate, *deux voitures,* one combo," he calls out, like a train conductor, fast and familiar. "Yeah," they reply. And if they don't, "Yes or no?" he prods. "*Yes!*" they chorus.

By looking at the hook on which he hangs the order, Rachou knows what's wanted and what's where—a feat of timing that becomes supernatural when things start jumping. He touches a steak with the back of his hand to make sure it's hot. He ladles the sauces, rejects a lamb chop as "too small," asks for more sauce, calls out, "They're going to the theater, so snap it up."


JEAN-JACQUES RACHOU IN THE KITCHEN OF LA CÔTE BASQUE.

Below each workstation is a fridge with scallops, lobster, salads, fish—everything trimmed, washed, sized, ready to go. Rodrigues arranges artichoke leaves, asparagus tips, dribs and drabs of this and that—still lifes by Rachou, fast, fancy, perfect. Paul is the butcher, prepping specials, keeping the fleurons coming, rushing new puffs out when the supply runs low. Now, with Huges, a slim young Swiss, he is preparing plates for the soufflé glacé. He ladles a circle of raspberry coulis in the middle, surrounds it with crème anglaise, then uses a knife to pull the two into curlicues. Rachou tsk-tsks. "I want the circle more round."

Each garnished plate is set on a scarred oval tray and covered, one balanced on top of the other. The waiter spreads a towel across the tipsy pyramid to keep a platter of sole from sliding and totes the pyramid upstairs.

It's getting hotter. The pace picks up. The precious Villeroy & Boch plates clatter as the belt carries them through the sterilizer. Francisco starts a soufflé, his first of 149 tonight, each with its design in chocolate—a musical clef, a spiderweb, a flower. Flames leap high. Sweat pours off Jean-Louis's face, a drop from his chin just missing the vol-au-vent of seafood. Nick takes a gulp of water from the pitcher. Paul dashes around the corner, dodging everyone to put four salmon-and-bass parchment packages into the convection oven.

Now Rachou's calls sound like a tobacco auctioneer's: undecipherable. "Yeah," cries the chorus. Battered skillets fly, duck fat gets dumped into a ragged green tin, and the pot washers, in their high rubber boots and long rubber aprons, strain to cart away the blackened casseroles and skillets. The line's white coats are soaked through, but Rachou, 52, his mouse-brown hair thinning and graying, does not sweat. "I am the bionic man," he says with a smile.

At 7:20, he puts on a tall toque and goes upstairs, leaving Louis to call the orders and direct the flow. At last, a lull. Nick is chopping shallots. Jean-Louis is turning vegetables. Rodrigues trims radishes. Rachou sits in his pantry office to smoke a Kent or two. "Last night, we had Sinatra and that little guy—what's his name?" Sammy Davis Jr.? "Yes. I can't remember names, not even the cooks'. I leave that to Joseph. But I know what they eat. I know what they drink. That's my life. I like it. I love it. I don't take vacations, just one week in the summer. I can't. I don't make much money."

Rachou was disappointed when his son quit the kitchen, saying, "This life is crazy." His son is a guitarist—classical, jazz, and rock. "My son is right," says Rachou. "He has music in his heart." He talks about retiring at 55, selling La Côte Basque, "if I can . . . perhaps to the cooks."

At 8:03, he goes upstairs again to check the voitures and the pastry. He is back in minutes, doffs his hat, wets his hair. Now, again, the orders stream in. The pace quickly accelerates. Rodrigues's hands fly. A dozen foies gras bite the dust. You can smell it in the air. Jean-Louis gasps as if he's been stabbed. Nick looks like a marathon runner in the last mile. The room is filled with smoke. Nelson has five hands. Paul can't keep up with the butchering, and now Louis—eyes glazed—is cutting out puff pastry. Behind the line, the cooks dodge and feint, huddling over a plate as if this were open-heart surgery—sutures, sponge, broccoli floret.

"Ordering *un poisson du jour,* no sauce. Everybody's on a diet," Rachou complains. "*Trois noisettes de veau.*" So much veal. "It's no fun to cook, but everyone wants it," he laments. "Where is that steak I cut? Now . . . go. Keep it medium rare." Even *his* forehead is beaded. The line looks dazed—men lost in a jungle in a flak attack. It's just 9:48. Most of them will be here cleaning up till midnight. Rachou, too. "I like to close my own window," he says.

Photograph by Louis Psihoyos.

THE POOR

SOUP KITCHEN

BY MICHAEL STONE

IN THE DINING ROOM AT EMMAUS HOUSE.

THEY BEGIN FILING IN AT 11:30 IN THE MORNING. Most are street people in their twenties and thirties. They pass by a serving table, accept their plates of steaming food silently or with mumbled thanks, and head for one of the wood tables that together seat about 40 people in the makeshift dining room. They eat with their coats on.

One measure of the growing dislocation in this city is the rise of soup kitchens. Eight years ago, according to the best estimate, fewer than 30 were handing out free meals; today, there are at least 150. This lunch—served at Emmaus House, a communal residence at Lexington Avenue and 124th Street—is being prepared and handled by staffers who were themselves homeless until recently. Some used to stand on the same line as the poor people they are now helping to feed.

The food is good—Italian meatballs, corned-beef hash, lima beans, corn, and bread donated by Orwasher's, one of the best bakeries in the city. In fact, the Emmaus House founder, Father David Kirk, seems to be the only one in his soup kitchen who is actually having soup. "I'm trying to eat healthier, cut back on meat," says Kirk, a robust 52-year-old Roman Catholic priest from Mississippi. "But poor people have a thing about meat. They feel that a meal is not a meal without meat. And that's expensive."

"We figured out once that it costs $2 per lunch," says Annie Troy, who gave up a job in advertising to live and work full-time at Emmaus House. "But, of course, we've learned to stretch those dollars." The residence, founded in 1966, gets only $30,000 annually in federal and United Way grants. Yet it serves 250 lunches a day, six days a week—about 75,000 each year. The shortfall is covered through private donations of food from bakeries, fruit-and-vegetable markets, restaurants, and hotels. Even so, Troy estimates that Emmaus House turns away 50 people each day.

The kitchen staff serve sympathy along with the meals—Emmaus House residents try to rebuild their lives by helping those less fortunate. Here in East Harlem, the less fortunate abound. The dining room's tables are crowded with stories of poverty and sorrow. Sondra, a welfare mother of three, was recently raped by a former boyfriend and is pregnant again. Her oldest daughter, fifteen, is also pregnant. Theresa, a pretty 21-year-old Puerto Rican, left home at 13 after being molested by her stepfather. She began using drugs and now turns tricks on the streets to support her habit.

At one table, a homeless man leeringly propositions a woman in a blonde wig. "No money, no honey," she says. He takes a razor blade from his pocket, and the room becomes quiet. Then he begins scraping under his stubbly chin. "I'm a man," he says. "I take care of myself."

The faces here are animated, guarded, edgy with anger and frustration. Sondra rails against "the system"—the Department of Social Services, the Housing Authority, the police, and finally Emmaus House. "We should be able to take as much food as we want," she says. "Getting enough is a God-given right." Another man complains that he's been given macaroni instead of meatballs. A young woman stuffs slabs of bread into her overcoat. She takes only pumpernickel.

"I was a street person. I can I.D. with these people," says Delano, an Emmaus House resident who helps in the dining room. "These people are cold, hungry, and tired. All you've got to do is talk to them nicely, reason with them. Sometimes I have to keep people from coming back twice. Maybe they have children at home they want to bring something to, but they don't know how to ask. They'll say, 'Look, man, I want another plate to take home.' They don't know how to humble themselves."

Photograph by Alon Reininger/Contact Press Images.

Delano sketches his own spiral into homelessness. His mother was killed in a robbery; he began hanging out with a "very negative group of people"; he started using drugs. Most of his friends have similar stories. "It's very easy to become a street person," he says.

And very difficult to come back. "People need more than food and shelter," Kirk says. "They need to build a new life through a supportive community. For many who come here, this is their first experience of family. They've grown up in foster homes, youth detention centers, prisons."

"I used to be on these lines," Delano says. "Now I'm giving food to them. Now I'm feeling like I'm giving something back."

HABITS

UP IN SMOKE

YOU TOLD US WE COULD BRING ALL THE CIGARETTES we wanted!" cries a red-faced man. "This is *ridiculous!* This is false advertising! How can I get out of this?" All around, jaws are working. The air holds the sound of clicking gum, the phlegmy rattle of smoker's cough.

Barbara Davidson, a psychiatric social worker, stands at the front of the room at the Sheraton City Squire, smiling down on 27 people. Each has paid $295 for six weekly meetings of Smokenders, an organization that promises to help people break the habit. Davidson tells the red-faced man that the room is too small for smoking, and besides, a city ordinance soon to take effect will ban smoking at public gatherings. But she promises that people can smoke in the hallway during breaks. What's more, she assures them, they can keep on smoking at work, at home, wherever the law allows—until their cutoff date in three weeks. "*I* quit smoking on January 3, 1973," says Davidson. "Every morning when I woke up, I took two or three drags just to get my heart started. . . . Now, how are *you* feeling tonight? Tell me what's happening."

"I feel like I'm in grammar school," says one woman.

"I'm afraid of the physical effects of withdrawal," says another.

Davidson assures the group that they'll be detoxified slowly, that by the time they quit completely they'll suffer only a "mild jolt." Soon she turns cheerleader. "Learn to love yourself," she says. "And use *hate* against cigarettes and your smoking habit."

A million or so smokers live in the New York area, and the U.S. Public Health Service claims that 90 percent of them say they'd like to stop. That figure may get higher as laws and rules increasingly close the worlds open to smokers. Treatments for the habit, from hypnotism to counseling, continue to spring up. Smokenders, whose nineteen-year-old program relies on positive-reinforcement and group-therapy techniques, claims that 84 percent of its graduates still aren't smoking after a year.

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TOOLS OF THE TRADE.

"Take out your binders," Davidson tells her class. The 27 smokers reach for the packets they've been given. Inside are stickers, labels, poems, logbooks, and charts—morale boosters and little projects designed to keep hands busy and away from cigarettes. There is an "oral-gratification kit"—a pack containing dental floss, toothpaste, a toothbrush, mouthwash—and a green paper strap to be wrapped around a cigarette pack. On it, the smokers are to record the number of cigarettes they consume per hour.

Davidson tells the group to jot in their logbooks, "I will stop smoking . . . on Thursday, March 17, 1988."

"Omigod!" gasps a woman.

"That is going to be the most wonderful day of your life," says Davidson.

The class goes on for an hour, and the audience begins to stir. Sixty minutes of nicotine deprivation! Davidson starts talking fast. She quotes William James: "The greatest discovery of my generation is that human beings can alter their lives by altering their attitudes of mind." Then she moves to *The Little Engine That Could:* "I think I can, I think I can." She tells her students to calculate how much they would save by stopping: Two-pack-a-day smokers, paying $1.20 a pack, could net $876 a year.

At last she says, "You seem like a smart group—you're catching on fast. . . . I know you guys are really dying to get up and stretch."

The class bolts for the hall. Soon the air is clogged with smoke. "That room is *too* small," gripes one woman. The red-faced man gathers up his coat and leaves for good.

Ten minutes later, Davidson gives out the assignments for next week. "Plan a wonderful reward to enjoy on March 17. Go to the theater. . . . If you hate your job, *quit* it." She tells the class to smoke as many cigarettes as they like for the next week but to change brands.

"I smoke two different brands," a woman in blue cashmere says."Can I use the other one?"

"No!"

"If I smoke Kent Golden Lights, can I just change to another Kent?"

"*No!*"

Davidson talks about coping with the "need for mouthiness," that craving to have something in your mouth. "Brush your teeth long and lovingly," she says. "Sex up your wisdom teeth! Say 'hi' to your molars!"

In the back, a man leaves to smoke a cigarette.

"Now," says Davidson, "recite all together: I *will* stop smoking."

"I *will* stop smoking."

"I *will* feel better."

"I *will* feel better."

"I *will* look better."

"I *will* look better."

"*I will be free!*"

DINITIA SMITH

Photograph by Chip Simons.

DECORATING

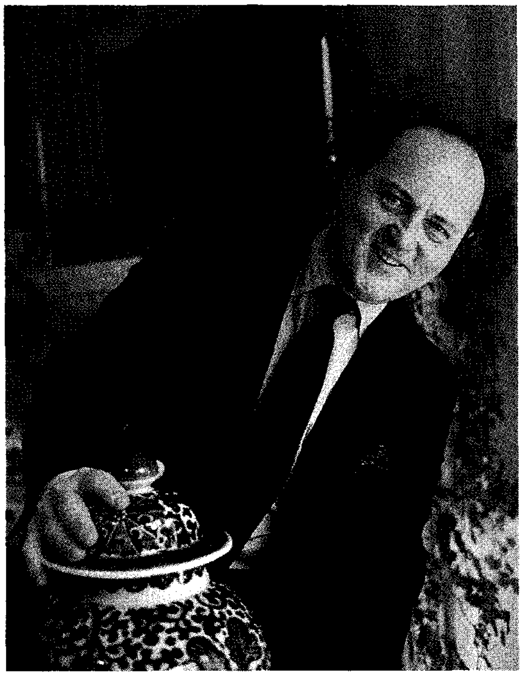
MARIO THE EPICUREAN

BY MARILYN BETHANY

"FIRST STOP IS MRS. P.'S TO MIX A COLOR," SAYS Mario Buatta. "Then we can go shopping."

Buatta, the master of this country's peppy, Scotchgarded take on English-style decorating, has agreed to let me tag along on his rounds of the antiques shops—an opportunity comparable to having Martina Navratilova devote a day to your serve. As the elevator rises to the Ps.' apartment, Buatta explains that the couple wasted two years working with the wrong contractor. Only since Buatta's man took over, eight months ago, have things really got done.

Done, indeed! It's exquisite. But Mrs. P. isn't quite content. All swinging blonde hair and blue jeans, she gestures toward the morning-room walls and wails, "I wanted peach! This color makes me throw up." What can Buatta or his painter say? Any sighted mortal would swear the wall color—a delicate crosshatch of sheer layers of orange, pink, and yellow—is nothing if not peach. "Maybe it needs more pink," Buatta ventures. Minutes later, the painter is adding a new layer of pigment to the seven that already aren't peach. Neither Buatta nor his client is pleased. Several other pinks are tried; all are proclaimed "too clay." Buatta switches gears: "Why don't we do that green you like?" Mrs. P. beams. No one—not the client, not the decorator, not the painter—betrays the least reluctance to start from scratch, scrapping the flawless, labor-intensive job that's in place. Green it shall be. Within the week.



ON THE HUNT.

Back on Park Avenue, Buatta points out apartments that were devastated by last winter's water-main break. "Mrs. Buckley had just finished doing their place, and everything was destroyed," he says. "And poor Miki Sarofim—in one hour, water ruined what it had taken three or four years to accomplish." We swing over to Second Avenue, and suddenly the Prince of Chintz is mumbling into his pin-striped lapels. "I need some track lighting," he says. Track lighting? Mario Buatta? What year is this? "It's for Malcolm Forbes."

If you're Malcolm Forbes, it's apparently any year you want. This presumption is borne out shortly, when Buatta, his shopping bags stuffed with painfully high-tech fixtures, pushes into Forbes's nearly completed Greenwich Village bedroom—a windowless, red-lacquer cell dominated by a stainless-steel Parsons-esque tester bed. The effect is mean-and-modern, circa 1972. But neither by word nor by gesture does Buatta suggest that what he has done here is anything short of the dernier cri. "I've been working for Forbes for about five years, and he's terrific. He makes you feel so good about yourself. He should be running for president."

Out in the sunshine, however, Buatta seems hell-bent on sniffing the dust of an honest antique. "The footwork is the craziest part," he says. "It used to be easier—there were more antiques shops. But high rents have driven a lot of dealers to the country, and who has time to go to the country to shop?" From the car window, he spots Howard Kaplan, owner of the French Country Store on East 10th Street. "Howard! Howard!" he calls. "We're coming in tomorrow to look at that table. Do you believe it, Howard? After two years and two dozen tables, she says, 'Maybe that first one would be all right.' "

At the Kentshire Galleries on East 12th Street, Buatta collars proprietor Fred Imberman. "What's new?" the decorator asks. "Odds and ends," says Imberman as he leads the way to the basement, where recent arrivals get unpacked. The room is a hodgepodge of furniture and accessories. Nothing escapes Buatta's eye. "Nice shape." "How's this priced?" "Can you give me a note on that chair?" "Look at this crazy thing. I need one just like it, but half the size." "Nineteenth century."

"Eighteenth century," Imberman corrects.

"Nineteenth century," Buatta repeats. Imberman chuckles.

After several more antiques shops and a fast-forward lunch at Il Cantinori, we head back uptown to scout rugs for Blair House, the president's guesthouse for visiting heads of state. "I've just signed with the Franklin Mint," Buatta says. "I'll be doing candlesticks—and Buatta-shire dogs." Add to that his fabrics for Fabriyaz, his wall coverings for Imperial Sterling, and his furniture for John Widdicomb, and Buatta is giving his friend Howard Kaplan competition for the title of home-furnishings licensing king. He shrugs. "I can't run around like this for the rest of my life."

Old Mr. Coury at Coury Rugs on Madison Avenue at 53rd Street receives us warmly. Selwa "Lucky" Roosevelt of the Blair House committee has been in the day before and preselected a few things. None of them passes muster with the Eye. "Too small. You put rugs that size in big rooms with high ceilings, and they'll look like postage stamps." "The background's wrong. It'll look dirty with these fabrics." Meekly I ask, "Wouldn't it be easier to get the rugs and then match the fabrics to them? After all, there are a million fabrics, and just so many antique rugs." Coury looks hopeful. Buatta looks appalled. "I hate that," he says. "Then everything looks too matched."

We round the corner to the Place des Antiquaires. "This place is great," Buatta says. "I could go through here with a shopping cart and accessorize an entire house in an hour." But an hour later, he still hasn't committed to a thing, despite 75 jobs on his billing books and only two assistants.

"I'm meeting a contractor now," Buatta says brightly, checking his watch. "We're going to look in on six or so jobs. Want to come?" But it's teatime and, bunions ablaze, I reluctantly beg off, heading straight home to confirm that my rugs and fabrics ever so tastefully clash.

Photograph by Jeff Jacobson/Archive.

BLACKS

PARTNERS

BENEATH A PAIR OF ANDY WARHOL SILK-SCREENED soup cans in a corner of the members' dining room of the Museum of Modern Art, Vaughn Williams and Barrington Parker are listening to Gordon Davis describe his recent vacation. It was his first winter sojourn in ten years, and he and his wife, Peggy, a law professor at New York University, had a wonderful time.

Exactly where did they go? he is asked.

"Antigua," he says, then pauses for a beat—his years in politics have given him perfect timing—before adding, "Can't you tell by my tan?" Everyone gets a kick out of that.

Davis, Parker, and Williams are part of a small, elite group: the 21 black lawyers who are partners in the city's major law firms. Aside from Davis, 46, who served as city parks commissioner from 1978 to 1983, these lawyers are virtually unknown outside their profession. Nonetheless, they represent a unique concentration of the city's most talented, successful, and powerful blacks.

All 21 convene whenever another black lawyer makes partner, usually about once a year. But members of the group get together every month or so to trade news, make common cause, and just chat—as Davis (a partner at Lord, Day & Lord Barrett Smith), Parker (Morrison & Foerster), and Williams (Skadden, Arps, Slate, Meagher, & Flom) are doing over omelets and virgin marys on this sunny spring day.

The three men are very much members of the Establishment elite. They attended law school at Harvard (Davis), Yale (Parker), and Stanford (Williams). They sit on the boards of institutions ranging from the Dreyfus Corporation to Lincoln Center to the New York Bar Association. And they are at the top of the legal profession. Williams, 43, worked for Sterling Drug during the attempted takeover by Hoffmann-La Roche in January, and Parker, 43, has been representing Banco Nacional de Panamá in a dispute with the Republic of Panama.

At first, law and philanthropy dominate the lunch talk, but eventually the focus turns to what is required for a black to make it in the white world. One of the requirements, they say, is to pretend that you're not black.

"Part of your maturing process as a black is to learn what it means to be black," Williams explains. "And in a law firm, you really do end up having not to forget that but to put it aside."

"You compartmentalize," Parker says.

In fact, they say, if you don't put the issue of race out of your mind, the situation can become depressing. A 1988 survey by *The National Law Journal* found that blacks accounted for only 1.6 percent of all lawyers in the country's 247 largest law firms and that that percentage has stayed about the same since 1982. Even worse, blacks accounted for less than one percent of all partners at the firms. In New York, black partners represent only about half of one percent of the total. "If you're black," Davis says, "and you look up at the golden ring of partnership and find out there are only twenty black partners in all these law firms in New York City, you might begin to think there is something wrong with the system."

The subject of young lawyers makes Davis think of a promising black woman who is an associate at a major firm and due to come up soon for consideration as a partner. He mentions her name to Parker and Williams. Neither has heard of her.

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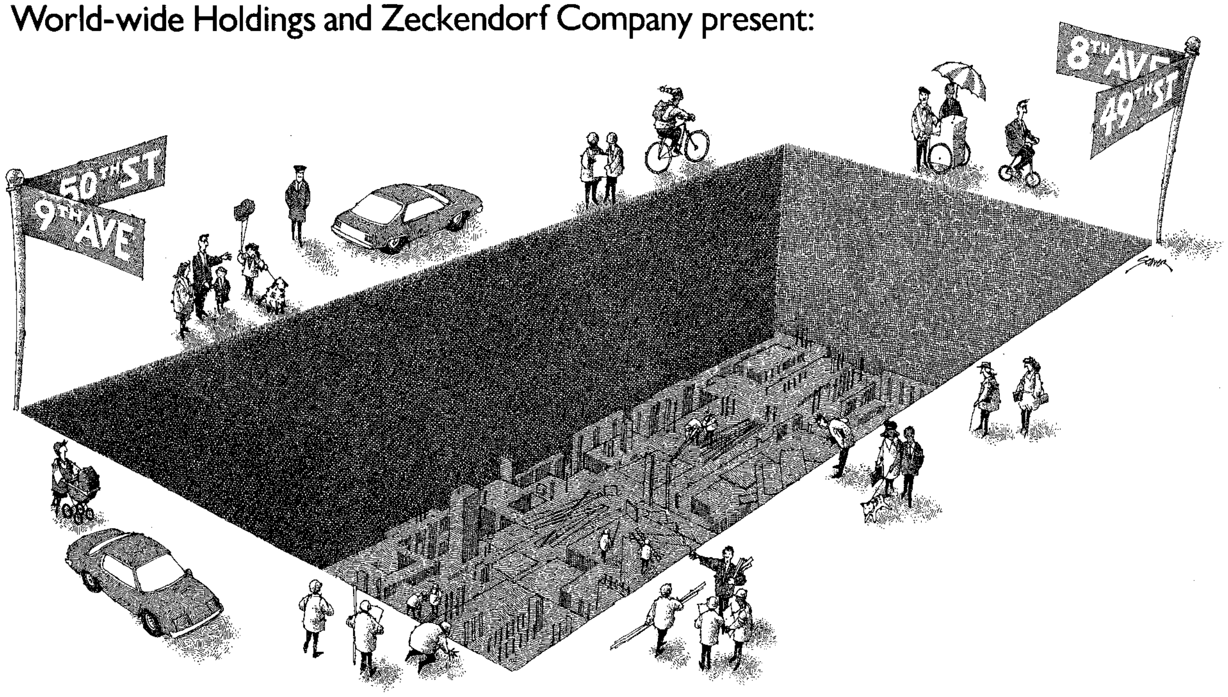

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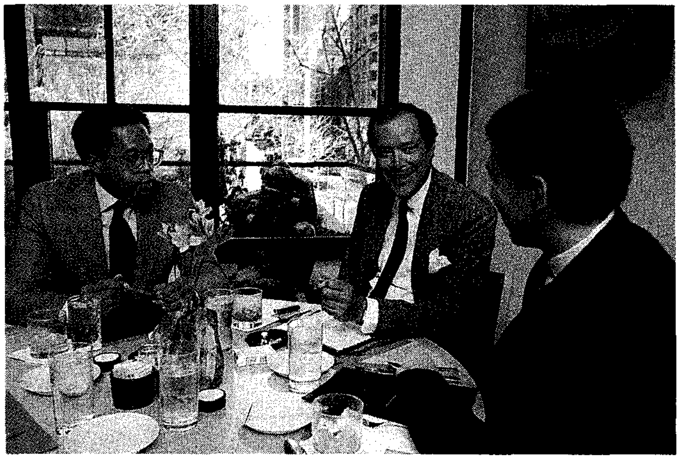


PARKER, DAVIS, AND WILLIAMS.

“That, I guess, is a sign of progress,” Davis says, “when three black lawyers sit at a table discussing a fourth and two say they don’t know her. That’s about as good a measure of progress as you’re going to get.”

Davis brings up the lead story in the papers this day: George Bush’s declaration of support for President Reagan’s veto of the expansion of the civil-rights act. Bush’s position infuriates the three men, who see in it the blatant contempt for minorities that they feel has characterized the Reagan administration and filtered into society at large.

“People are more comfortable being overt than in the seventies,” Williams says. “Blacks at every level feel out of style.”

“There are a lot of factors behind it,” Parker says, “but high on anybody’s list is our president. He identified race from day one as an issue from which he could make political capital.”

“Hear you, brother,” Davis says, then recalls his astonishment as he looked at the list of blacks invited to the White House during Gorbachev’s visit to Washington. “Lionel Hampton. Pearl Bailey. That’s their idea of what a black person is.”

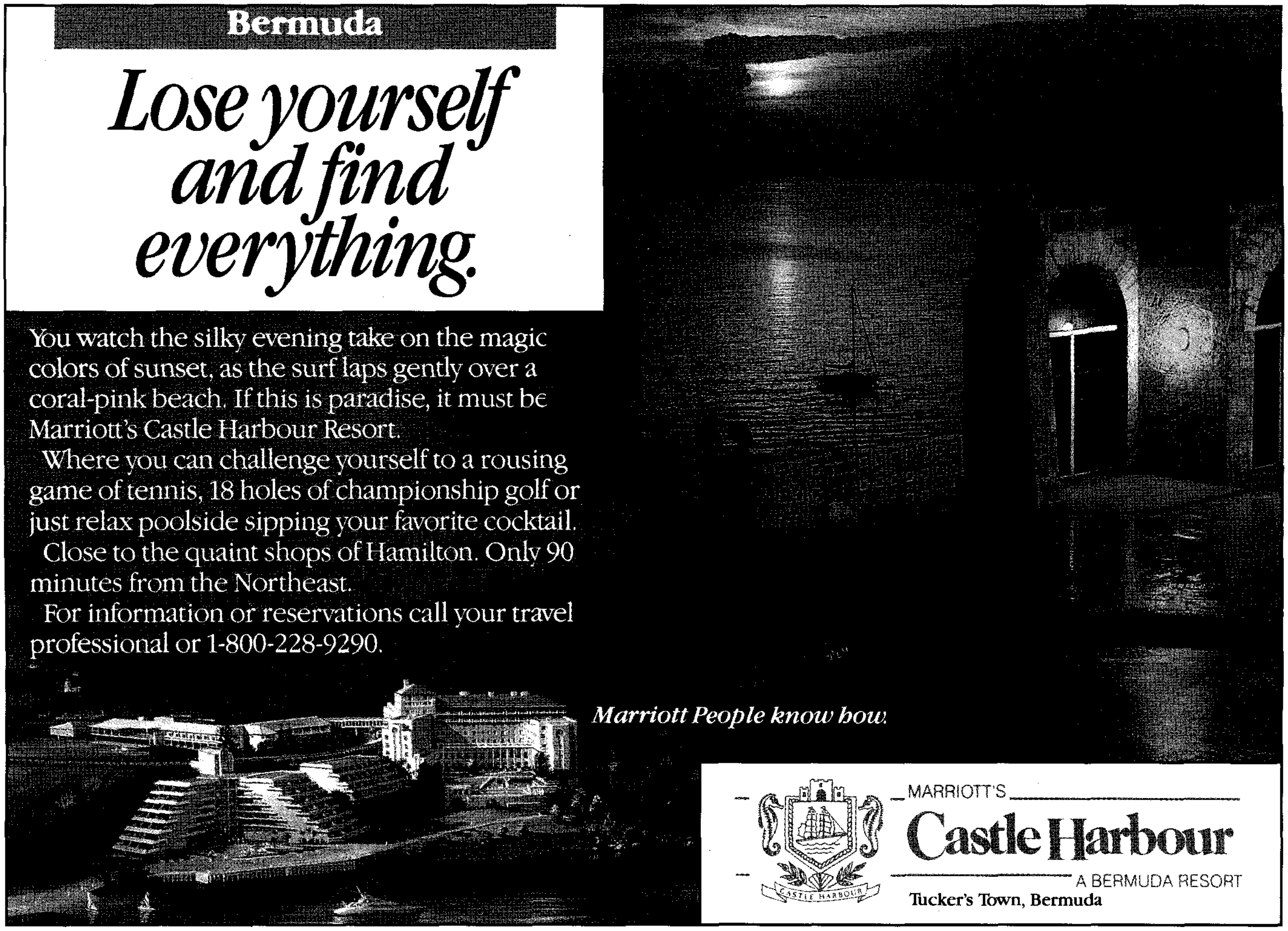
“Stepin Fetchit,” Parker says with a scornful laugh.

Davis, Parker, and Williams all travel the society circuit, and their conversation is filled with references to lunches at La Côte Basque and evenings at Avery Fisher Hall. But these days, they say, they encounter fewer and fewer other blacks. “There’s much less sense of living in an integrated society than there was ten years ago,” Williams says.

They start telling what they call black war stories. Williams, who is on the board of Lincoln Center, says that at performances he is frequently mistaken for an usher. Davis recalls that at a recent buffet dinner, his wife was walking through the crowd with a plate of food, when a man (whom she knew) addressed her as if she were a waitress. “Peggy was ready to kill that man.”

The quandary for successful blacks, Williams goes on to explain, is that while their professional accomplishments draw them ever more deeply into the white world, they are not allowed to feel a part of that world. At the same time, their membership in the Establishment elite—however tentative—tends to cut them off from the concerns and experiences of the large black underclass. “The overriding feeling is one of isolation, not only from whites but also from the majority of blacks,” he says. “I have a fairly strong sense of being different from most of the people of both races that I deal with.”

“That’s so true,” Davis tells him. “It sounds like a soft, modest statement, but it’s so true.” John Taylor



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HEAVY BREATHING

BY DINAH PRINCE

A LAWYER, A STAGE MANAGER, A HAIR-SALON owner, a bond trader, a TV-news executive, and eight other prospective parents take off their shoes, put on name tags, form a circle, and follow the commands of a 73-year-old named Elisabeth Bing. As Bing's right hand slashes the air with the staccato thrusts of a conductor, this small room on the Upper West Side fills with the peculiar sound of rhythmic breathing.

"Stronger . . . stronger . . . stronger . . . peak," Bing says, checking a stopwatch. "You are in four-four rhythm now. . . . Relax your face, Barbara. That's good. . . . Thirty seconds. . . . Excellent, very good. Now it's going down, now. *Slowwww* down. *Slowwww* down. Slow it down. . . . And *this* one is over—deeeeep inhalation. Huuuuuuuuuuh, haaaaaaaaaah. That was excellent."

The thirteen men and women smile, and Bing prepares to take them through another mock contraction—with the Lamaze method. This grandmotherly woman is the city's guru of childbirth preparation, and for nearly three decades, expectant parents have come to her for help. She introduced natural childbirth to the city's delivery rooms in the fifties as a substitute for the standard Demerol-Seconal-scopolamine "cocktail." At the time, she was viewed as a sort of crackpot. But today, nearly all obstetricians recommend methods such as Lamaze as at least a supplement to drugs. Bing's six-session course ($175) has become the blueprint for childbirth educators throughout the city, and her books on the subject are bibles for prospective parents. The Elisabeth Bing Center for Parents, on West 79th Street, boasts such well-known alumni as Yoko Ono and John Lennon, Pia Zadora, Itzhak Perlman, Andrew Stein, Anthony Perkins, Susan Sarandon, Ed Hayes, and Bob Dylan.

BING COACHING AN EXPECTANT MOTHER.

On this night, the fourth session in the series, a well-to-do Wall Street bond trader has come to class without his wife because she had a singing engagement in North Carolina. He takes copious notes. A lawyer, whose husband comes only to the sessions that don't conflict with Knicks home games, has brought a man who lives in her building. She plans to have both her husband and the neighbor in the delivery room to coach her through the birth. A young Iranian couple, who arrive late, are still ambivalent about the father's presence in the delivery room.

In the first hour, Bing gives a rundown on the analgesics and anesthetics that are commonly given to women during various stages of labor. She talks about cesarean sections and then covers the routine procedures the hospital staff might want to perform—shaving the pubic area, giving an enema, performing an episiotomy, hooking up an IV and a fetal-heart monitor, and confining the woman to a hospital bed. Bing emphasizes the importance of staying mobile to help labor along.

"This is where I preach," Bing says. "Get to the hospital as late as you can. Babies don't fall out. If you are nervous or have a long ride, drive near the hospital or sit in the lobby. And if it is five minutes to midnight, wait until one minute after. Otherwise, you have to pay for a whole day."

Using a doll and a model of a woman's pelvis, she explains how to ease the pain when the baby's descent causes back labor. Sitting on the floor, she demonstrates a few positions that might help and shows how to use pillows and other props to relieve pressure.

Next, Bing holds up a black-and-white photograph of various things couples might want to have on hand. The photo features ChapStick, lollipops, a washcloth, a paper bag, socks, mouth spray, tennis balls, snacks for the husband, lotion, and champagne. This last—to celebrate the baby's birth—is "the most important thing," Bing says. "And bring some plastic glasses, because they never have enough in the hospital."

During the second hour of the session, Bing gets the pregnant women to sit on the floor and lean back against their partners, bending their legs and splaying their knees. "For once, be unladylike," she says as she introduces the technique for pushing. "We *used* to say, 'Take a deep breath in. Hold it. Now *push,*' " Bing says. "You get redder and redder in the face and your blood vessels break and so you are pushing the baby out of your *ears*. . . . Now I want you to do just what you would do if you were swimming underwater—you let just a little bit of air out to take the pressure off your face and neck—and then you *push* two, three, four, five, six, seven, eight."

At the end of the class, the thirteen men and women peel off their name tags and stick them on the closet door until the next session. Bing tells several hangers-on a story about a couple who realized the full significance of what they were doing only as they closed the door to their apartment and headed for the hospital. "They were not just children of their parents anymore, but they were going to *be* parents. I think that puts it in a nutshell, this overwhelming thought: 'Something is happening that will last a lifetime,' " Bing says.

Photograph by Cynthia Larson.

CAREERS

HUNTING HEADS

"We get 300 résumés here a day—two and a half times more than we got last June," says Windle B. Priem. "And each month, the number of openings in financial services decreases."

Priem, 50, is a headhunter—a man with an acute perspective on the pains and dislocations brought on by last October's stock-market crash. He's the managing director of the financial-services division at Korn/Ferry International, one of the most successful executive-search firms in the world. "By this summer, New York City will have lost almost 60,000, or 10 percent, of its financial-services jobs," he says. "Some 36,000 are already gone. But then the cycle will turn, and Wall Street will start hiring again."

Priem is sitting in his eleventh-floor office in the Park Avenue Atrium. Down the hall, Korn/Ferry's seven-member research department sifts through the deluge of résumés and selects a handful of potential candidates—perhaps a dozen from each day's slush pile—to be summoned for an interview. "We don't find people jobs," says Priem. "We're retained by a company to fill positions, so we don't see people unless we have something in mind for them." (The hiring company pays Korn/Ferry's fee, usually a third of the new executive's first-year compensation.)

The financial-services job market had actually begun to turn before the crash, but the five years before that had been explosive, with banks and insurance companies hiring wildly and young executives going for "doubles"—new jobs at twice their previous salaries. Now many of those who are out of work—or about to be—will settle for half of what they made before. Most vulnerable are the 24- to 30-year-olds with graduate degrees, one to five years' experience, annual salaries of between $75,000 and $400,000, and a job that entails "doing little more than carrying someone's briefcase."

Still, Priem sees some encouraging signs. Foreign institutions are hiring, commercial banks are moving further into investment banking and swapping B and C players for A's, and some second-tier firms are cherry-picking. "They're going after A players who don't get laid off and who don't need us. An A, by his sheer nature, can make something happen himself."

Right now, Priem has a basket of spots to fill: fifteen "functional" management jobs paying $75,000 to $400,000 a year; five "swaps," professionals who restructure debts for commercial institutions; two foreign-exchange traders; one leveraged-buy-out specialist; two municipal-bond traders; and two junk-bond traders (being sought by some deep-pocketed investors hoping to set up shop). And then there are the top-end jobs—those paying more than $400,000 a year. Among the available positions in Korn/Ferry's portfolio are CEO for a large leasing company; head of a $20-billion financial-services corporation outside New York State; head of corporate finance for a foreign insurance company; and president of a brokerage that recently went through a change in management. Those jobs, it's safe to say, won't be filled by anyone who sent in one of the 300 or so résumés that arrived this day.

"The reality is that most of our candidates are happy and working," Priem says. "Clients don't need us to find résumés of people out of work. The truth remains: The best way to find a job is to have a job." BERNICE KANNER

PRIEM WITH A CLIENT.

Photograph by John Stuart.

THE CIVILIZED MAN IS FIVE YEARS OLD

Since he arrived, men's magazines just haven't been the same.

M Magazine does something that no other publication has ever dared. It devotes itself to genuine matters of style, quality and class for men who know the difference between the real turtle soup and the mock.

So when M turns five this October, we're celebrating with a special anniversary issue that gets right to the heart of our editorial concerns.

From a rundown of the 10 most civilized men and what makes them that way to a guide to civilized oases in an uncivilized world, we'll explore the turf we've made our own in an issue that promises to be our biggest ever.

It should be a lot of civilized fun.

M

THE CIVILIZED MAN

SPECIAL FIFTH ANNIVERSARY ISSUE COMING IN OCTOBER. For more information, call Publisher Susan Lodge, (212)741-6362.

DRUGS

SEARCH AND SAVE

A GLEAMING BEIGE WINNEBAGO VAN PARKS ON St. Marks Place and coughs out several casually dressed men and women. They set up a folding table on the sidewalk and begin handing out doughnuts and leaflets. Soon, a dozen or so young men file out of a building nearby and into the van. There, they sit silently on two benches, watching an AIDS-education video that plays on a TV built into a bulkhead above the front seat. Meanwhile, a drug counselor named Paul Dinella calls the men one by one for interviews in an enclosed section at the rear.

The Winnebago and its crew of workers from the State Division for Substance Abuse Services are engaged in one of the city's most disheartening tasks: recruiting homeless addicts and placing them in programs. Every day, the van travels the city, drawing dozens of addicts, and in two years, the unit has referred perhaps 3,000 for treatment. But the scope of the drug problem and the shortage of treatment facilities make the job Sisyphean. New York State's drug programs in the city have room for about 34,000 people, but there are an estimated 700,000 drug abusers here, including 200,000 known heroin addicts. Most programs have waiting lists six to twelve weeks long.

This day, the van has attracted sixteen men from Recover, a residence and vocational center at 25 St. Marks Place. All say they want treatment. But Dinella knows of only two free beds in all of the state's programs: "That means fourteen will stay out on the streets. And they're going to have to support their habits. That means fourteen guys out there tonight mugging."

In the interview room, a burly man named Bill, wearing a Giants jersey, sits opposite Dinella. "I've been clean six months," Bill says. "I've been living down in the Bowery—at the men's shelter—but I can't stay clean in that environment, everyone smoking crack. There's more drugs in the shelter than on the street."

"What do you need?" Dinella asks.

"Get me into a short-term program," Bill says. "Just until I can get my life together."

"No place we can send you if you're clean. You been getting welfare?"

Bill shakes his head and says he can't get welfare without a permanent address, and he can't get his own place without welfare. The city doesn't count a shelter as a permanent address.

"Find a friend," Dinella says. "See if you can use his address. You've got to get welfare. That's the first thing. Get some clothes, food stamps. Get a roof over your head. Get off the merry-go-round."

"I know," Bill says. "I got to get started somewhere. I'm struggling, but it's tough out there. I want to get a job, but I don't have any I.D. They stole it at the shelter."

In the front of the van, Dinella's co-workers periodically call a central office that acts as a clearinghouse for treatment vacancies. The Division for Substance Abuse has earmarked 550 beds for homeless addicts, but the beds are almost always filled. Dinella and his staff practice a kind of daily triage—first-timers, pregnant teenagers, the desperate, and the most treatable get what's available. "If we don't have any more beds—which is going to happen soon—that's it," Dinella says.

The men on the benches stare impassively at the video screen, where a narrator describes AIDS symptoms. Dinella estimates that at least half the intravenous-drug users that he sees are infected with the virus. "We know a couple with an eight-year-old son who've been clean for three years and just found out they have AIDS," he says. "She works as a drug counselor. She's going on as if she didn't have it, but pretty soon she's going to have to make some provision for her son."

A third vacancy becomes available, and the round of interviews continues. Frankie had a wife and child and a job in the Department of Corrections until a month ago, when, he says, he got depressed and began taking cocaine. He quit his job and his family moved to South Carolina.

Geoffry says he was working for IBM when he tried crack two years ago. Recently, he took a leave of absence, then moved out of his parents' home when he caught himself eyeing their TV and wondering how much he could get for it.

Dusty has worked as a tailor, a drummer, a bodyguard, and a chauffeur to support his two daughters and a lifelong cocaine habit. "I got tired of walking around with 50 cents in my pocket," he says. "I'm too old for this."

The men tell their stories with amazement, marveling at the disappearance of their jobs, families, homes. The drugs, they say, were always there—in city agencies, businesses, limousines, as well as on the streets. "When I was growing up, you were on the lowest rung—equal to a child molester—if you were a drug user," says Dinella, himself a former addict. "Now it's become an acceptable part of the culture."

Outside, more stories are waiting to be told. But there are no more free beds, and the unit is due in the South Bronx to conduct an after-school drug-education program. Dinella discharges the remaining addicts, telling them to come back tomorrow. He estimates that fewer than half will show up. "When I was ready for treatment, back in the early sixties, there was no waiting list," he says. "I wonder now what it would have been like if I had had to wait two months. They're saying the same thing I said: 'Fine, I'll try it.' But there's no bed for them."

MICHAEL STONE

theHEART
PROJECT
STATE OF NEW Y
of Substan

SELF-HELP IN THE SOUTH BRONX.

Photograph by Louis Psihoyos.

CRIME STOPPERS

THE DEFIANT ONES

SMALLWOOD AND SPIELMAN ON THE JOB.

“ONE TO BASE. DO YOU READ ME?” THE RABBI says into his walkie-talkie. He’s sitting next to a black minister in a tan Dodge, cruising Montgomery Street in Crown Heights. A flashing yellow light on the sedan’s roof sends pale beams into the night. “We are now at Montgomery, keeping east,” the rabbi says as the car passes darkened storefronts and row houses.

The two men make an unlikely pair. Rabbi Joseph B. Spielman, 49, has a flowing beard and the long, curling locks of the Hasidic sect worn under a wide-brimmed black hat; the Reverend Hardy Smallwood Jr., 54, of the Holy Tabernacle Church of God and Christ, has an Afro salted with gray and is dressed in a blue Windbreaker and slacks.

Last August, after racial tensions in their Brooklyn neighborhood had turned particularly raw, the rabbi and the minister helped set up a joint citizens’ patrol. Almost every night now, a car carrying Hasidic and black neighbors winds through the area, keeping in touch with the 71st Precinct by walkie-talkie.

“Basically, it’s pretty boring,” says Spielman, who works in the jewelry business on West 47th Street. “The criminals just wait for us to go by.” The unarmed patrols are supposed to deter crime, not apprehend criminals. At a sign of something suspicious, the cops are called. The patrols also report potholes, abandoned cars, and streetlights that don’t work.

“Do your civic duty,” says the rabbi, and the minister records a broken light on President Street.

Though the patrols may never add much to the annals of crime-fighting, they’ve had another, perhaps more useful function: allowing black and Hasidic neighbors to get to know one another, dispelling at least a few misconceptions. Some blacks, for instance, thought Hasidic men were rude for refusing to shake hands with women. But at a training session for the patrols, Spielman explained that under religious law, a Hasidic man can’t touch any woman except a close female relative. “Once he explained this to them, they understood that he wasn’t stuck-up,” says Smallwood.

The neighbors found they were similar in some ways, too. Both Smallwood and Spielman, for example, have large families—a typical situation in Crown Heights, where blacks and Hasidim have been fighting for scarce housing. Ask Spielman how many kids he has, and he laughs. “Guess! Guess *again!*” (Spielman’s wife is modest and doesn’t want the number revealed in print.) Smallwood, a widower, is happy to answer. “Ten!” he says—all of them grown.

The patrols haven’t eliminated racial tensions, but three months ago, Smallwood and Spielman were able to defuse a dangerous situation. Early one morning, Hasidic teenagers returning from temple ran into some blacks leaving a party on Eastern Parkway. The blacks said the Hasidim began asking

Photograph by Chip Simons.

what they were doing in the neighborhood. The Hasidim claimed that the blacks shouted anti-Semitic epithets. Snowballs were tossed, but then, the Hasidim said, the blacks fired shots. Police arrived and took the blacks to the 71st Precinct for their own protection while 200 Hasidim gathered outside.

Spielman rushed to the station house "to cool my boys down." Smallwood was awakened to come and calm the black teenagers and their parents. "I was mostly praying inside the precinct," he says. The crowd eventually dispersed, with no arrests made.

The joint patrols have sparked some hostility. "They've called me Uncle Tom and wanted to have me bumped off," says Smallwood. Some Hasidim have threatened to restart the all-Hasidic patrols that earlier angered many blacks. But through it all, Spielman and Smallwood have remained friends. "He calls me reverend and I call him rabbi," says Smallwood. "We show respect."

As the Dodge cruises the neighborhood, Spielman suggests they take a break for pizza. "This is what I always look forward to on patrol," Smallwood says. The car stops at La Gavina Pizza, on Kingston Avenue, owned by the Lubavitcher Yossi Brook, with whom Smallwood regularly patrols. "I'd never tasted Jewish pizza before," says Smallwood.

Hasidic youngsters in yarmulkes and a black teenager are working behind the counter. On the wall, a painting by a local Lubavitcher shows a Hasidic scene from Eastern Europe. "Delicious!" says Smallwood as he bites into a slice of tomato pizza. "The only thing is," Spielman says with a smile, "you can't have a sausage."

Before the patrol turns in for the night, the Dodge takes one last turn down a dark alley that runs behind President Street. "We've had problems in this alley," says Spielman. "This is a place for tall guys with long ladders, and little kids tagging along, climbing up into little windows." But this night, the alley is deserted.

"One to base," Spielman says. "We're coming back home."

"Ten-four," barks the walkie-talkie.

"It's not easy," says Spielman as the car pulls up to the 71st Precinct. "We're two people going on different paths, not knowing what the other is trying to do." DINITIA SMITH

FOOD

VALHALLA

"YOU SHOULD SEE THE PEOPLE OF THE NEIGHborhood bring in their friends to show them Zabar's," says Murray Klein. "They have such pride. I wish I felt pride, too. We got 200 people working here and 35,000 customers a week. Everybody is my boss. I should be happy, but I'm not."

It's a little after six on a Sunday morning, and Klein is already at Zabar's, the nosher's Valhalla that continues to gobble up real estate on upper Broadway. He has been running the store for 45 years, and he admits he's tired. "I'm trying to retire a little, to come in at eight instead of six. But I wake up at five anyway. I'm too impatient to read or watch TV. I'm thinking of all the disasters that could be happening. I have no hobbies. I need Zabar's more than Zabar's needs me."

Klein's second, Harvey Perlman, is at his command post, south of bagels, checking advance orders. Nacho, wielding the feather duster, is restocking oils and vinegars on shelves ravaged by Saturday's relentless hungry.

The round white display islands with their primitive hand-lettered signs—SUPERSALE and SUPERSPECIAL—are particularly forlorn. "It's a gimmick," Klein confides. "On the shelf, it's the same price, but from the display, they can't resist. This way, they buy whether they want it or not. At the right price, I can sell anything."

The door buzzer rasps with each delivery. Rye bread still warm. Scones. Pumpernickel and Swiss country rounds. "The bread's good today," the delivery man from Spiekerman's says proudly. "Heavy." He tosses loaves two at a time to Junior, behind the counter. In the bakery, off the cheese zone, Juana is proofing the croissants. Juana is a saint in Klein's book, always on time, never so inconsiderate as to get sick on Saturday or Sunday, Zabar's hysteria days. "Soon as she starts baking, the perfume will drive the customers crazy," Klein promises. "They won't know what to buy first."

Normally, Klein tackles the shelf refills himself. Today, he's too excited about the eggs, his latest distress deal. Whatever Perugina couldn't sell in time for Easter, they shipped to Zabar's yesterday at a discount so steep he can't mention it. "They'd kill me if I told." Five-ounce milk-chocolate eggs, all dressed up in foil and bows, $9.98 each all over town . . . exclusive at Zabar's, "only $3.98." Four hundred fifty boxes of a dozen—5,400 eggs—arrived yesterday. He's got just six days to get rid of them. What a challenge. "They'll buy them. You'll see how fast they go," he vows.

At seven, the first of the crew who tend the fish-and-appetizing counter arrive. Harold Horowitz, commissar of meats, restocks salamis and pickles. "Now comes the good bread—Eli's," says Klein, breaking off a piece for himself. Eli Zabar is the clan maverick, a defector to the East Side. Zabar's sells Eli's skinny sourdough ficelle for 50 cents less than Eli does. David, from the soup kitchen at the church around the corner, comes by to pick up coffee and leftover bread. Nevin straightens the coffee depot. There are 69 60-pound sacks of coffee beans in the storeroom. "They'll all be gone by tonight," Klein predicts—the conclusion of another Sunday that grosses over $100,000.

A woman knocks on the window. "We don't open till nine," says Klein.

Her face knots in agony. "I only need a few bagels; my brother . . . here from the hospital."

Klein sighs. "It's always a funeral, or they drove all the way from New Jersey." He lets her in.

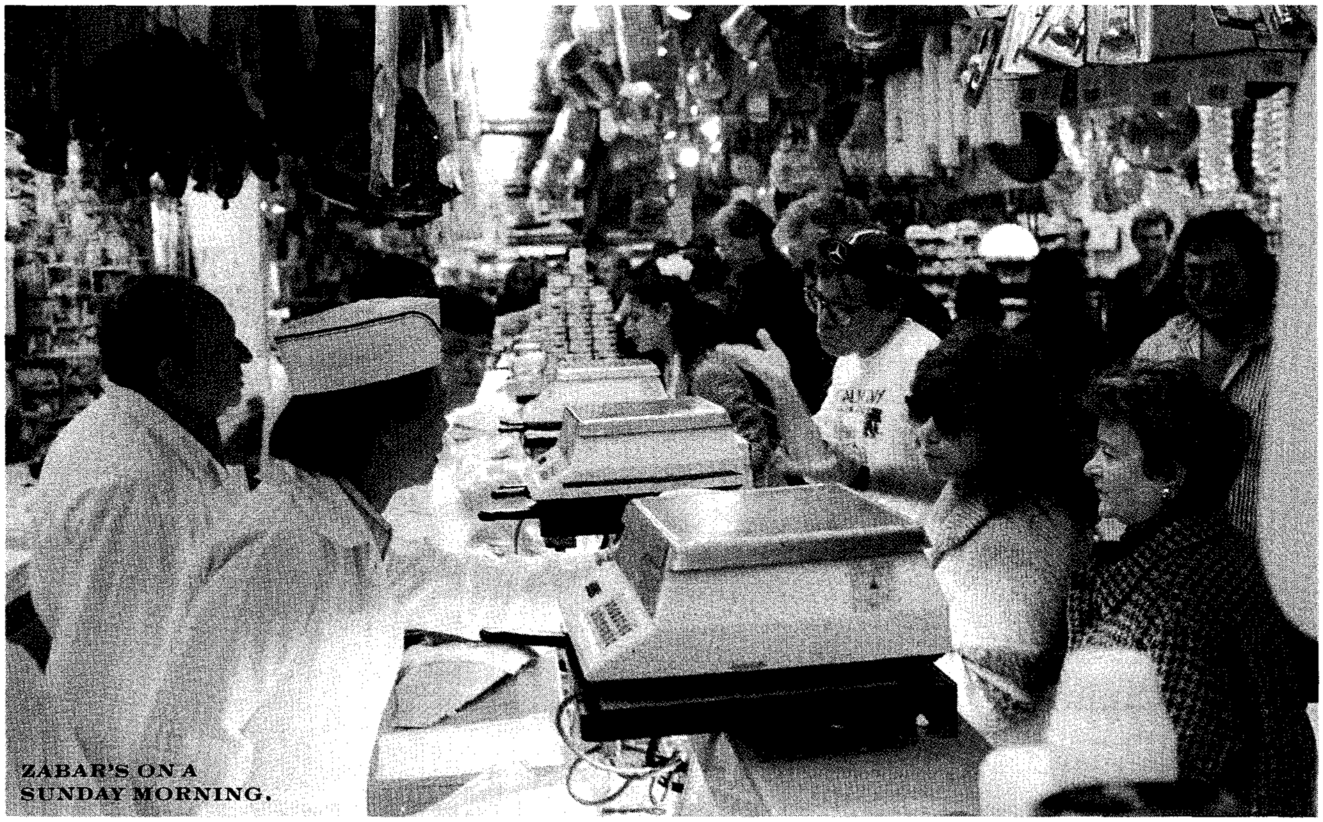
"What a *mitzvah*," she cries. "What a blessing." She runs to a shopping cart marked YESTERDAY'S BREAD. Oh, no. "There are no bagels."

Klein bags six fresh bagels for her. "Just give me a dollar," he says. Yesterday's bagel price. He rings up a dollar at 8:11. "First sale of the day."

Joggers with thousands of calories expended, moms with strollers, and hangover sufferers in sunglasses race up, stunned to discover the door won't open till nine. Cognoscenti who ordered ahead are the privileged. A man picks up $485 worth of goodies. A woman collects two shopping bags of balm for mourners.

"Look at them loitering out there," Klein says triumphantly as people fidget on the sidewalk. "Oh-oh."

A frazzled blonde in white tights knocks on the window and tilts her head plaintively. "I've come all the way from the Lower East Side. I promised my family. Please don't make me go to Barney Greengrass."



ZABAR'S ON A SUNDAY MORNING.

The magic words. She's in. Klein dispatches clerks to get her bagels—"two sesame, two onion, two poppy-seed, half a pound of Nova, some bialys." "What, no cream cheese?" he cries. Okay. Half a pound plain, half a pound with scallions. And a rye, sliced. A pound of coffee. He grinds it himself. Without moving, she's spent $35.69. "If I walked around, I could find ten more things," she says.

Klein gives her rugalach. "I can't resist a blonde," he tells her. "If anyone asks, say you placed your order yesterday."

More staff members sound the buzzer. "Good morning, *amor,*" says one beautiful young girl. Klein smiles. "Did you hear what she said?" He greets Louie Pilozo, the housewares manager. "He started in garbage. So did his brother. Now his father's in garbage—he doesn't speak English. We have brothers and cousins. I love having the whole family," says Klein, who lost his own family in Nazi death camps.

The crowd outside is growing. Zabar's regular panhandler has arrived, and a gray-haired man in a red cap is tap-dancing. "Are you ready, Harvey?" Klein asks at 8:50. Harvey asks for five minutes more.

"Okay, Harold?" Harvey calls out. Then: "Okay, man your battle stations." Forty bodies tense. Murray Klein strides to the door with a small smile. The crowd, mostly men, spills inside. A few dart to the appetizing counter, scrambling for a number, determined, focused, not even breaking stride to grab a basket. Others stroll in slowly, ready to browse. "Only 29 ahead of me," one man observes happily, rushing off to grab what he can before his number is called.

And even as the runners break, a voice over the loudspeaker greets them, pushing Scotch salmon, "our new tofu spread with scallion and garlic," and "a fabulous buy on Perugina chocolate Easter eggs, beautifully wrapped, selling everywhere for $9.98, now only $3.98 . . . good for Passover, too."

Juana walks by, whistling, with a tray of pain au chocolat hot from her oven. Klein sends Junior for a break—two breaks and twenty minutes for lunch are on Zabar's, food included. "So they don't have to steal," says Klein. "Harvey, tell them again about the eggs." Perlman grabs a mike. "We got 10,000 eggs. It's a one-shot deal," he cries. "Make me a happy man."

Sammy Cohen, patriarch of the fish department, arrives at 9:20. Not bad, considering he's 70 and worked until midnight last night. "He'll tell you he's 65," Klein warns. Klein himself turned 65 the day before. "So hard to believe," he says. A frail old woman grabs his arm. "They won't sell me knishes," she complains.

"How's that tofu with scallions?" a customer asks Sammy. The fish man shakes his head. "I wouldn't know. You'll have to taste it and tell me." "Do you need any pickled herring?" he asks another customer. Someone wants pickled eel. "Is this small enough?" he asks.

"You're not buying an egg," Klein chides a customer.

"It's too rich," the man says.

"So give it to someone you don't like."

Soon, every other shopper is clutching a silver-foiled egg or two or even three. "You only have two," Klein cries. "Take one more." A man takes two eggs, steps back, then returns one. "Don't do that," Klein snaps. "You got to take two. Take three. You can return one to Bloomingdale's and get back $6. You make a profit on this deal."

He can't help smiling. "Look at them. They're buying eggs."

On the sidewalk in front, a street peddler is selling the gleanings of neighborhood trash cans. Inspired, Perlman decides to dispatch a clerk to peddle the eggs outdoors. Klein is beside himself with joy.

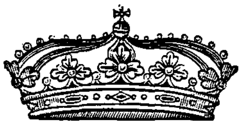
"It's not the money," he says. "It's the thing I do. Who else can do it? If they got a really big deal, they come to Zabar's." Like last December. He bought thousands of chocolate Santas. He's still selling Santas this Sunday, 69 cents each. Isn't spring a little late for Santa? "The chocolate hasn't spoiled," says Klein.

Saturday and Sunday, Zabar's exuberant shoppers take home 100 dozen eggs, more or less (Klein has been known to exaggerate). He has 4,200 eggs to go. GAEL GREENE

Photograph by Louis Psihoyos.

South Street Seaport welcomes Their Majesties King Carl XVI Gustaf and Queen Silvia of Sweden to New York to celebrate the 350th anniversary of New Sweden April 15-17.

Please join us for the special ceremonies to welcome King Carl XVI Gustaf and Queen Silvia of Sweden, and then participate in the activities, programs, and celebrations of this memorable three-day festival commemorating the 350th anniversary of the first Swedish colony in America.



FRIDAY, APRIL 15

10:30 A.M.
Arrival of the King and Queen of Sweden
Welcoming Ceremony
Pier 17 and Festival Stage

11:35 A.M.
The Smaland Caroleans
South Street

12:00 noon
The Malmoe Girls
Festival Stage

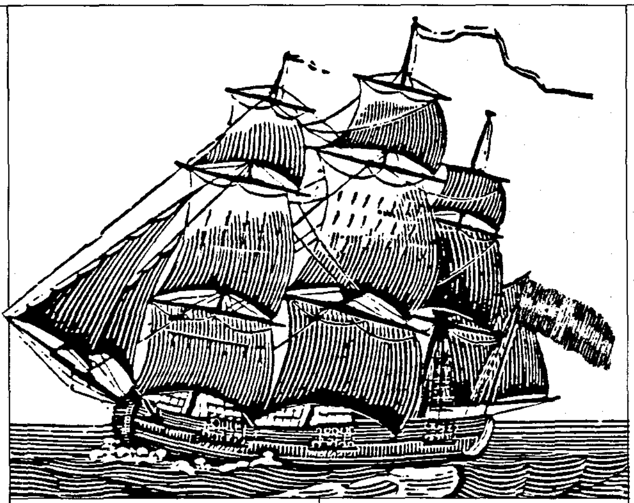
1:15 P.M.
Walter Ericsson and the Vasa Folk Dancers of New York
Festival Stage

2:00 P.M.
The Stockholm Philharmonic Brass Ensemble
Festival Stage

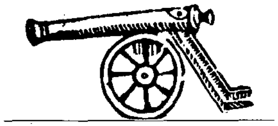
2:30 P.M.
The Smaland Caroleans
South Street

3:00 P.M.
The Johan Printz Trumpeters
Festival Stage

3:30 P.M.
The Idla Ensemble
Festival Stage



4:00 P.M.
The Gugge Hedrenius Big Blues Band
Festival Stage



SATURDAY, APRIL 16

10:00 A.M.
Firing of the *Wasa* Cannon
Pier 16 River End

10:05 A.M.
Korum
Festival Stage

10:30 A.M.
Johan Printz Trumpeters
Festival Stage

10:45 A.M.
The Malmoe Girls
Festival Stage

11:20 A.M.
The Band of the Royal Swedish Army

11:30 A.M.
The Royal Swedish Army Band
South Street

12:00 noon
Kjell Samuelsson Gospel Group
Festival Stage

12:30 P.M.
The Idla Ensemble
Festival Stage

1:00 P.M.
Stockholm Philharmonic Brass Ensemble
Festival Stage

1:30 P.M.
The Smaland Caroleans
South Street

1:45 P.M.
Traditional Swedish folk music
Festival Stage

1:55 P.M.
Vasa Children Folkdancers
Festival Stage

2:20 P.M.
Swedish Folkdance Society of New York
Festival Stage

2:30 P.M.
Vasa Folkdancers of New York
Festival Stage

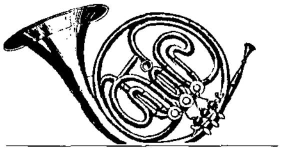
2:40 P.M.
Walter Ericsson, The Swedish Folkdancer Society and the Vasa Folkdancers
Festival Stage

2:45 P.M.
The Stockholm Cathedral Choir
Pier 17 Pavilion Steps

3:30 P.M.
New York Salute to the Swedish Tradition
Festival Stage

4:30 P.M.
Gugge Hedrenius Big Blues Band
Festival Stage

5:30 P.M.
Tapto Ceremony
Pier 16



SUNDAY, APRIL 17

11:00 A.M.
The Malmoe Girls
Festival Stage

12:00 noon
Gugge Hedrenius Big Blues Band
Festival Stage

1:00 P.M.
Stambandets Choir
Festival Stage

1:30 P.M.
The Idla Ensemble
Festival Stage

2:00 P.M.
Par Bricole Men's Choir
Festival Stage

3:00 P.M.
Lill-Babs
Festival Stage

4:00 P.M.
Scandinavian Club of New York
Festival Stage

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By Corky Pollan

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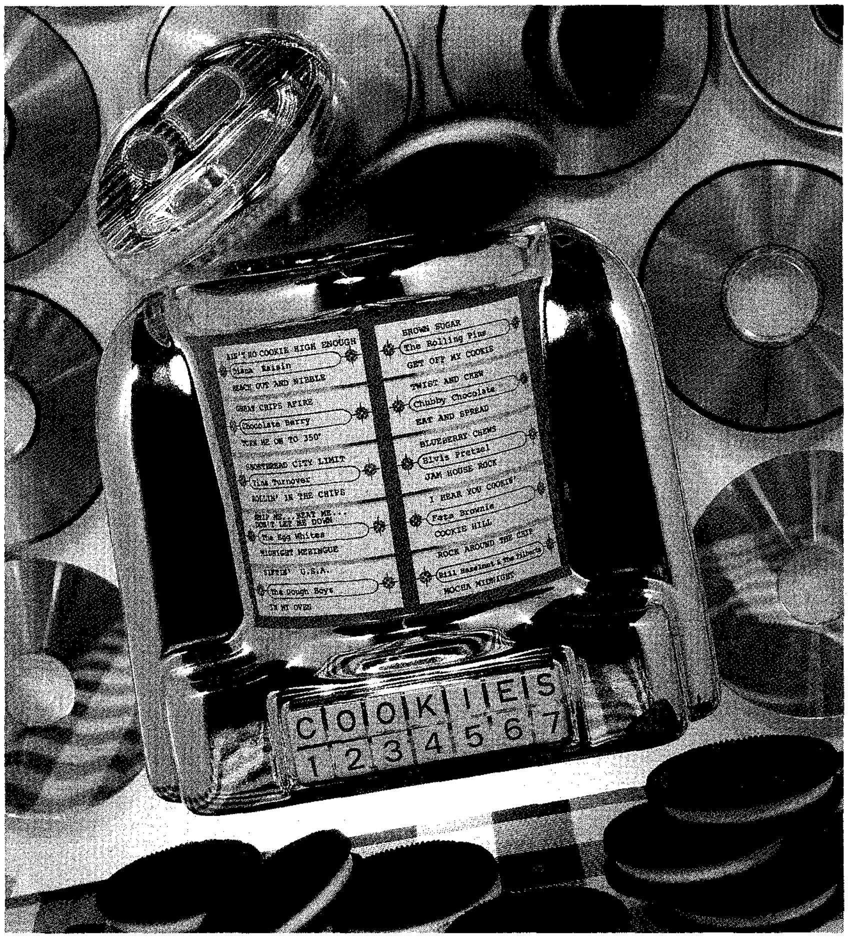
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Tina Turnover
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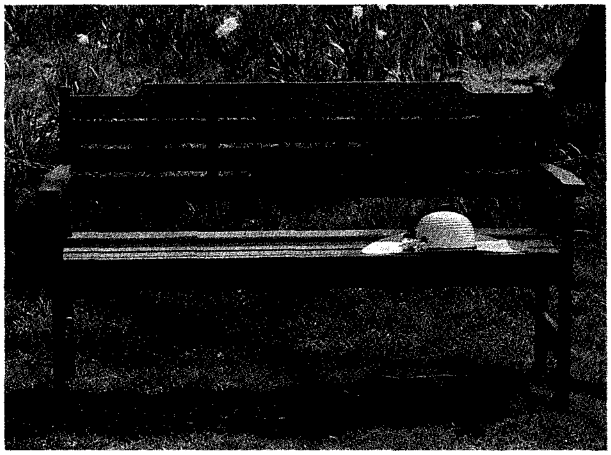

The English certainly had a way with gardens, transforming the decorative, patterned parterre into plantings of curves and naturalness. And that country gave us Gertrude Jekyll, the gardening lady who invented the herbaceous border. Now Sir Terence Conran brings us the Kensington bench (inspired by the ones the English sit on while feeding the pigeons in Kensington Gardens) so we might observe *our* pastoral scenes. Of solid rock maple treated with a mildew-resistant finish, it's $225 and comes unassembled (in white also).

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Photographs: left, Monica Stevenson; top, Tony Cenicola; bottom, Paul Lachenauer.

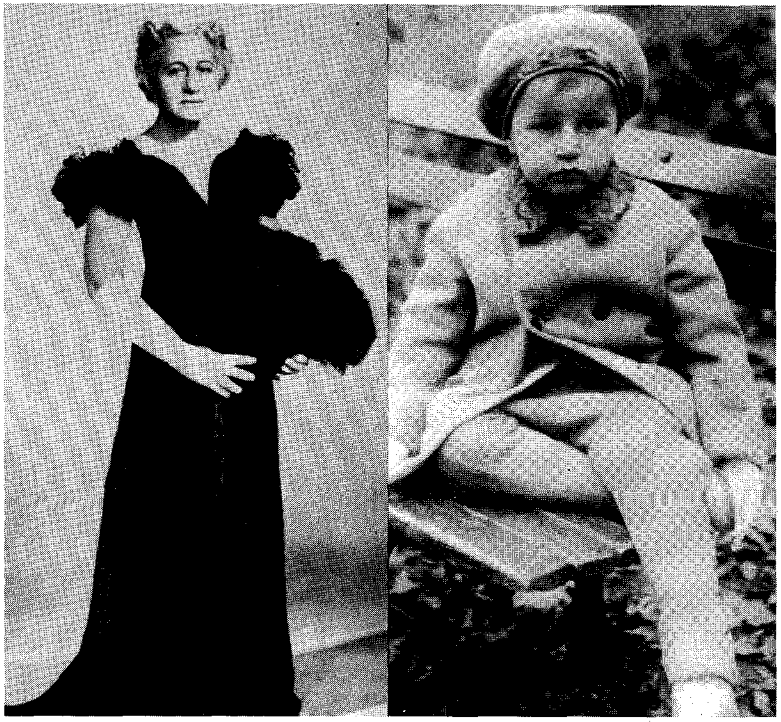
Books/Louis Auchincloss, Rhoda Koenig

THE WAY HE WAS

"...This is a reporter's book, and von Hoffman creates an atmosphere of sleaze that is a kind of artistic achievement..."

Citizen Cohn, *by Nicholas von Hoffman. Doubleday; 483 pages; $19.95.**

NICHOLAS VON HOFFMAN'S SIGNIFICANT contribution to modern biography—and what makes his life of Roy Cohn more than a sensational account of crass opportunism, legal crimes, and sexual excesses—is the way in which he sets his subject firmly into the social background that created, nurtured, and finally destroyed him. The reader cannot simply sit back and shake his head complacently at Cohn's appalling amoralism; he has at least to consider what may be his own share of responsibility for a society in which such a man could so inordinately prosper. For Cohn, even at his worst, even when in his arrogance and defiance he hardly tried to conceal the bad things he was up to, had just as many fans as he had bitter enemies among the leaders of our political and financial communities.



ARE YOU NOW OR HAVE YOU EVER BEEN: *Dora Cohn and her son.*

Citizen Cohn starts with a vivid and grisly account of Cohn's death from AIDS, as if to reverse the order of the old morality tale in which the villain is punished in the end. From here on, his story is told chronologically, with nothing extenuated—he just gets more villainous—but with an essential twist on the morality tale: Our growing acquaintance with Cohn's psychic difficulties, and with the occasional charm, wit, and generosity that he vainly opposed to them, makes us, if never like or even very much sympathize with him, at least wonder how we ourselves would have fared, dealt such a peculiar hand of cards.

His mother, Dora, was a nightmare of a possessive parent. She despised her husband, a judge, but used him and his office ruthlessly as tools for the advancement of her only child. It was said of the latter's lifelong bachelorhood that Dora wanted him to be married but not *to* anybody. She was probably a bit mad. At a Passover dinner, after finding the serving girl slumped, inert, over the kitchen table, Dora returned to her guests and continued the meal without calling a doctor. Halfway through dinner, she joked about a dead woman in her kitchen, and someone rushed out only to find it was true.

Roy was a closet homosexual until Dora's death, in 1967; after that, he was more open. It would have been hard to conceal, since at that point he needed a different partner every night. Having been raised with no natural family affection (his father feared Dora too much to be able to face the horrid rows that would have followed his disputing her absolute monopoly of their son), with no training in any kind of moral responsibility, and afflicted with physical desires that were anathema to the society in which he lived, Cohn must have soon decided that it was a case of his wits against a dangerous and hostile world.

This is a reporter's book, made up largely of quotes from interviews with Cohn's surviving friends, enemies, and associates. Sometimes the sheer number of these and the similarity of their barnyard language make them a bit tedious and difficult to keep apart, but in the long run they create an atmosphere of sleaze that is a kind of artistic achievement. Cohn is seen ultimately not so much as the snake in the Garden of Eden than as just another weed.

What a world von Hoffman reveals to us! President Eisenhower comes to the aid of the writers banned in American libraries abroad only to save a favorite whodunit; J. Edgar Hoover is willing to throw open his most secret files to anyone who can nail Bobby Kennedy; Bobby is willing to use Cohn tactics to trap Cohn, his deep hatred stemming from the jealousy he felt when they were co-inquisitors under Joe McCarthy; Joe's inquisition fails only because tabloid readers have tired of that particular soap. Cohn himself tried to please clients by telling them he had bribed the judge on their case even when he hadn't. The just and the good could be lured to Cohn's parties by the whiff of charm and the titillation of power. By the time we come to the author's speculation that a Catholic cardinal may have enjoyed Cohn's yacht more for purposes of sodomy than for the sea air, we can take it in our stride.

We may feel that we *see* Cohn at the end of our reading. We never understand him. Only his analyst, if he had had one, could have done that. Von Hoffman believes that Cohn may have been sincere in his fear and detestation of Communism. I doubt even that. It seems to me more likely that he believed in nothing, that life to him was only a game that he had constantly, and at any price, to win. He was not interested in money, though he made a great deal of it and spent it

---

* *Excerpts from the other new book about Roy Cohn,* The Autobiography of Roy Cohn *by* Sidney Zion, *appeared in the February 22 issue of* New York.

Photographs: Courtesy of Mr and Mrs. Eugene Morris.

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profusely, paying, however, only when there was no legal way (and he knew them all) to get out of it. He was not interested in political position, except to be a wire-puller behind the scenes, or in the law as a profession—only as a means to a very particular end. I see him as an Iago, fascinated with the manipulation of people, liking to dominate them, to make friends with them, to shock or hurt them or even put them in jail—to treat them, in short, as puppets, to be master of a world that would never love him and that he could never love. And so far as lying and cheating and stealing were concerned, who owed a puppet anything? —L.A.

The Day of Creation, *by J. G. Ballard. Farrar, Straus and Giroux; 254 pages; $17.95.*

DISLOCATION, ANOMIE, AND THE TERrors of the jungle are such popular commodities in our nervous age that critics often seem ready to hail as the new Graham Greene or Joseph Conrad any writer who wears his sunglasses indoors. In J. G. Ballard's case, however, the claims, for once, hold up. *The Day of Creation* is a marvelously seductive and mysterious book, a novel in which beauty and menace are evoked with all the surreal, voluptuous intensity of a fever dream.

One of the few remaining inhabitants of a central-African town alternately overrun by rebel and government forces, Dr. Mallory knows his days in the local clinic are numbered: "The only patients I have here spend their time trying to kill me." Indeed, the novel opens with a brilliant, chilling sequence: Mallory is prodded along the dingy beach, with its tide line of "bottles, cigarette packs and French pornographic magazines," by a twelve-year-old girl wielding an antique rifle. Behind him stumbles Nora Warrender, a recent widow of the fighting, wearing only a dressing gown. She tries to lean on two of the guerrillas escorting her. "They shouted to her and pushed her away, but a third soldier put his arm around her waist and briefly fondled her buttocks." A Japanese photographer in a jumpsuit, frantic that she might miss a good camera setup, calls out, "Dr. Mallory, are you going to be executed?"

The return of Captain Kagwa, leader of the national troops, reprieves Mallory and Mrs. Warrender, but not for long. When Mallory falls afoul of the captain as well, he realizes he must make his escape. With the help of his would-be executioner, whose life he has saved, he steals a ferry and makes his way up a river that has magically sprung from the earth. But he has also taken with him, lashed to the deck, that indispensable prop of military dictatorship, the captain's Mercedes limousine. On the placid stream, near a bank of succulents and passionflowers, Mallory looks up to see

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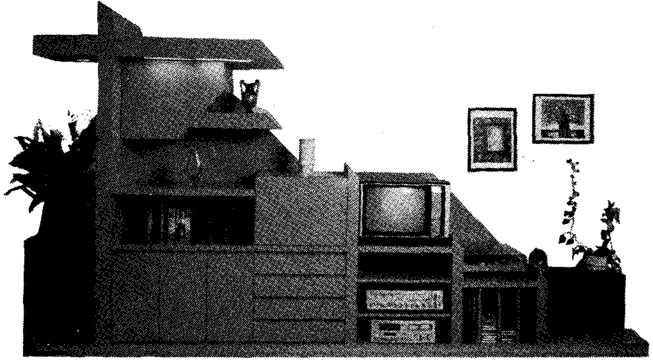

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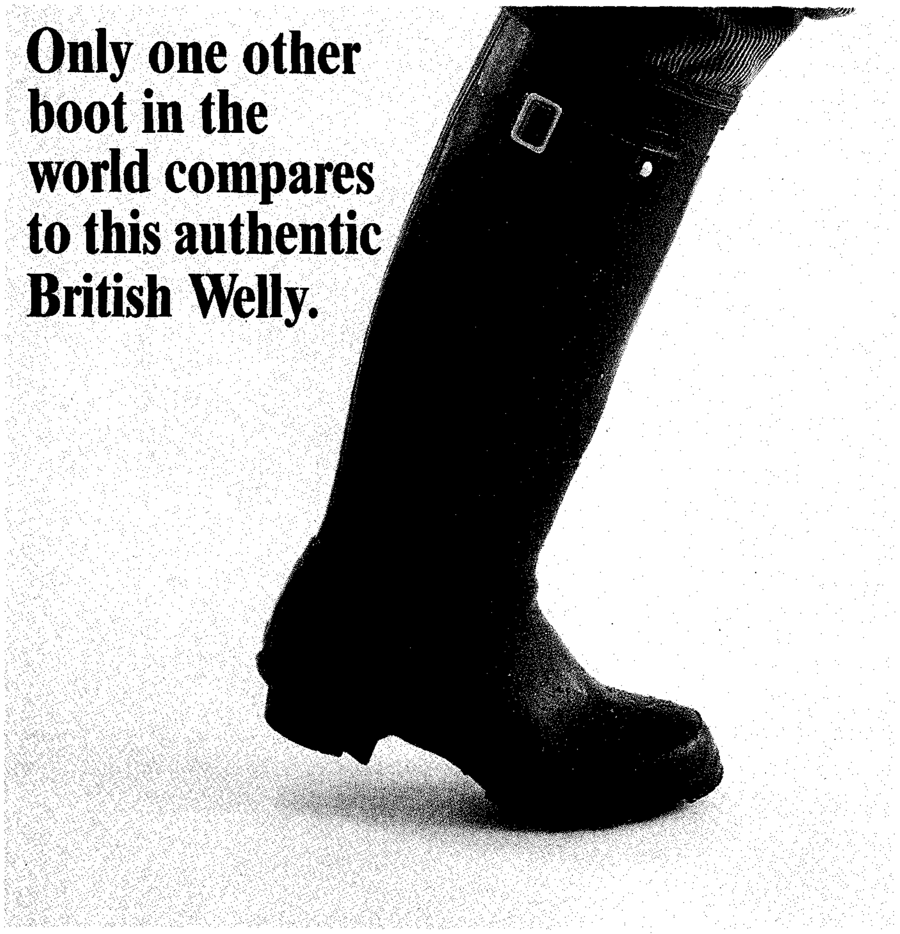
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the furious captain's helicopter pursuing him. "Two yellow pontoons were attached to its undercarriage like huge poison sacs. It scrambled across the cool light, a malevolent creature emerging from a more primitive sky."

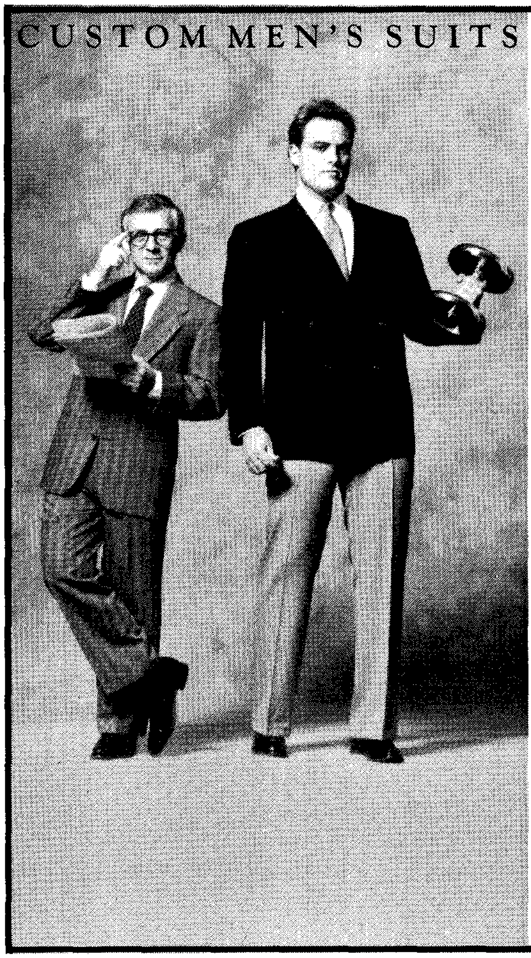
Mallory evades the captain that time, but the river journey becomes increasingly nightmarish. The guerrillas attack, and Mrs. Warrender reappears as the captain of an eerie brothel-ship with timbers like bleached bones and a canopy that "had the look of a flayed human skin stretched out to dry." Along with everyone else, the novel goes to pieces at the end, but for most of its length, this is a story high in tension and enchantment.

The Mysteries of Pittsburgh, *by Michael Chabon. William Morrow; 297 pages; $16.95.*

A QUIRKY, VIVACIOUS FIRST NOVEL, Michael Chabon's *The Mysteries of Pittsburgh* is a welcome contribution to the literature of Coming of Age and Hanging Out. Art Bechstein, the son of a respectable gangster, is killing time as a Pittsburgh bookstore clerk the summer after his graduation from college, when he meets Phlox and Arthur, two librarians with intense fantasy lives and sexual appetites. Phlox, a pretty little thing with jazzy accessories and arch repartee, seduces Art right away. Arthur bides his time. In the same "dull, stupid, lovely, dire summer," Art takes up with Cleveland, a biker who has left his wealthy family to become a bagman for Frankie Breezy, a gangster who is not respectable. Mr. Bechstein is seriously displeased.

Chabon captures perfectly the anguished longing and confusion of youth, the sense of having arrived at the party too late (there is a fine, sprawling get-together where Art witnesses poolside flirtations and a rich, plastered blonde driving golf balls into the night). He also has a memorably crazy character in Cleveland, who enjoys shaking down a sick and trembling old man or assisting at the rape of an expensive dog. Art himself, however, is pretty much of a blank, and the treatment of Phlox is dismissive and callous; on the whole, the novel is jokey and fast-moving rather than witty.

Chabon has also created, in Joe Bechstein, a character so strong that he unbalances the novel whenever he appears. Here, one feels, is the real heart of the matter that is being avoided with all the cute games of sex and identity: the jangled relations between Art and his father, a man who wears a hat and is on intimate, soft-speaking terms with power, death, and money. The transactions between fathers and sons can be much more combustible than those between boys and girls or boys and boys. —R.K.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MISSES AND HITS AT THE MET

"...The low-recognition operas the Met can do best—demanding less showy vocalism—invariably bomb at the box office..."

NOW THAT THE **Metropolitan Opera's** lusterless 1987–88 season will soon be laid to rest, an epitaph is in order. Here's a doleful one from *King Lear* that may be apt, especially for apocalyptic operagoers who predict even grimmer days ahead: "The worst is not/ So long as we can say, 'This is the worst.' "

Yes, I know. It's a time-honored ritual in operaland for old-timers to lecture the younguns on how much better it all was years ago and how the end is near. I'm more optimistic than that, but even the most sympathetic observer will admit that the Met is not enjoying one of the more glorious eras in its hundred-year-plus history. Let's quickly review what's been going on around the house during the past seven months.

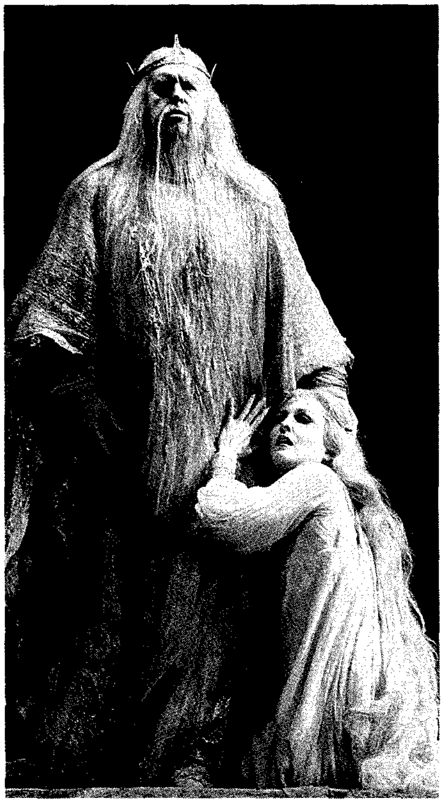
New productions set the tone and define the artistic direction of all opera companies, and although the Met could manage to stage only three this season, the results clearly indicated the present regime's preferences. Take the new *Il Trovatore*. This night-at-the-opera travesty of Verdi was universally condemned by the press as musically weak, scenically inappropriate, and dramatically inept—"the worst single performance of anything I have ever heard this company give in 46 years," wrote Martin Mayer in *Opera* magazine. No matter. A bread-and-butter repertory piece that advertises Joan Sutherland and Luciano Pavarotti, even if these superstars have been woefully miscast and surrounded by shoddy, will automatically sell out the house. It did, and management actually seemed very proud of the whole mess. Interesting coincidence: James Levine, still listed as the Met's artistic director, chose to be out of town while this unhappy *Trovatore* was rehearsed and performed.

Levine paid closer attention to the Met's ongoing *Ring* cycle, a costly and time-consuming enterprise that no doubt accounts for the paucity of new productions this season. *Das Rheingold* and *Siegfried* have now joined last year's *Walküre*, and when the cycle is completed next October, we'll see if the Met's determinedly old-fashioned Romantic approach works or not. So far, without a compelling production concept or memorable singers to fill the vacuum, this *Ring* already has a flat and routine flavor, with Levine and his orchestra sounding like the only raison d'être for the whole expensive project. Apparently, some people in high places are convinced that the Levine *Ring* is worth preserving for posterity, even if it takes a fortune. Deutsche Grammophon is recording each opera, and there are plans afoot to film the full cycle in 1990.

Meanwhile, the Met continues to cope with its formidable day-to-day problems: the crushing burden of putting on seven performances a week, dealing with increasingly frequent last-minute cancellations, and living with sins from the past. Most of last season's new productions returned to reconfirm bad first impressions: Jean Pierre Ponnelle's supremely ugly *Manon*, a chilling example of how a fragile opera can be destroyed by an unmusical director; the joyless, ten-ton Schenk/Schneider-Siemssen *Fledermaus*, still performed in a bizarre bilingual edition; and Franco Zeffirelli's *Turandot*, now somewhat toned down but still a garish store-window display of cheap chinoiserie.

The irony of all this is that the Met continues to train its gilded audiences to expect and demand precisely what the company no longer delivers with any consistency: reliable and satisfying performances of the mainstream Verdi-Wagner-Puccini repertory. In this case, production values are not as much a problem as the fact that singers who can deliver the goods are simply not available in sufficient number. And the corollary to this is even more ironic: The low-recognition operas the Met can and does do best—unusual or twentieth-century works demanding less showy vocalism, like *Khovanshchina* and *Billy Budd*—invariably bomb at the box office.

By far the most impressive revival I saw this season was Debussy's *Pelléas et Mélisande*. The aging production may not be ideal, but the cast, headed by Frederica von Stade as Mélisande and Jose van Dam as Golaud, seemed mesmerized by the opera. Best of all, Levine reminded us of the superb conductor he can be when his musicianly instincts are totally engaged. Attendance was sparse, and the house became even emptier as the evening wore on—pearls before swine, I suppose. But the Met is at least partly to blame for not making an effort to reach out and contact the audience that surely exists in New York for six superior performances of this elusive masterpiece.



MESMERIZED: *Von Stade, Macurdy in* Pelléas.

One evening that aimed for old-time star glamour did come off as planned, gloriously and, for once, without a hitch—*La Bohème*, featuring Mirella Freni and Luciano Pavarotti onstage and Carlos Kleiber in the pit. The singers were in optimum form, but Kleiber made the occasion special, proving that all it takes to revitalize a war-horse is a cultured and keen-eared conductor who loves the score, knows his business, and inspires the confidence and cooperation of everyone involved. Performances of this quality happen rarely, but when they do, the whole Byzantine system that runs the Met suddenly seems worthwhile.

The Met's incessant backstage scandals, intrigues, feuds, and politicking seldom become public knowledge, but the place is a hornets' nest—just ask anyone who works there. The truth leaked out

Photograph by Beatriz Schiller.

twice this season, giving a glimpse of opera's seamy underside so often disguised by management's "indisposition" notices that no one believes. Distressed by the weakened state of the dollar, Renato Bruson defected from this season's *Macbeth.* That set off a domino effect, and the other stars pulled out one by one until a revival that had looked exciting on paper turned to dust. The second incident occurred last month, when Kiri Te Kanawa finally put in an appearance at a late *Così fan tutte* rehearsal and requested that Hei-Kyung Hong, the Despina and one of the Met's brightest young sopranos, be removed from the cast. Te Kanawa's motives were left to the imagination, but the Met acquiesced, suggesting what some have long suspected: When certain singers have become house pets and considered indispensable, management will stoop to almost any accommodation to keep them happy.

No one ever said that running the Met was easy, but there has to be a better way than this. Perhaps a real artistic director would make a difference. By now, it must be clear that Levine possesses neither the instincts nor the abilities to be an effective administrator. His main concerns are what they have always been: to make music and look after his best interests, two tasks he is exceptionally well equipped for. But, then, Levine's title looks suspiciously honorary in the hands-on regime of general manager Bruce Crawford, who, according to insiders, now exercises total control and makes most of the important decisions that involve artistic matters.

Crawford, who comes from a background in economics and advertising, is a knowledgeable opera fan and an aggressive executive, and he occasionally pulls off a coup with the flair of a true impresario. But he cannot provide everything the Met needs to give the company a strong and consistent sense of artistic purpose, especially when it comes to the visual and theatrical aspects of opera. This is also an area in which Levine has demonstrated little knowledge and less sensitivity, judging from the disastrous new productions of the past few years.

Of course, Levine continues to be the Met's most prestigious musical asset and, usually, a welcome presence on the podium, although his appearances are bound to become less frequent in years to come as he steps up his international activities. The conductor's current contract runs through 1992, and after that, he says, his association with the company will depend on the establishment of a Mini-Met. There, Levine claims, he will collaborate on connoisseur fare with Peter Sellars, although the controversial director has now been dismissed from the Schoenberg-Bartók double bill of next season. That game plan looks dubious to me.

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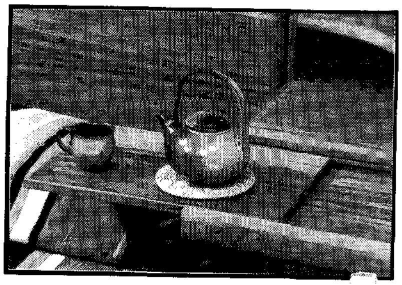
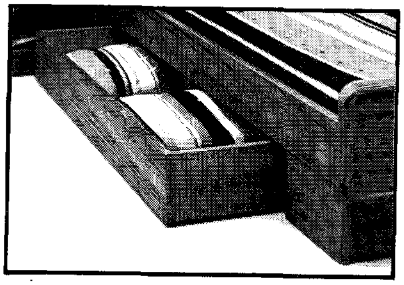
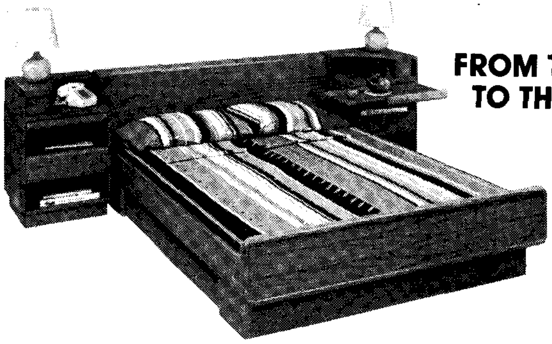

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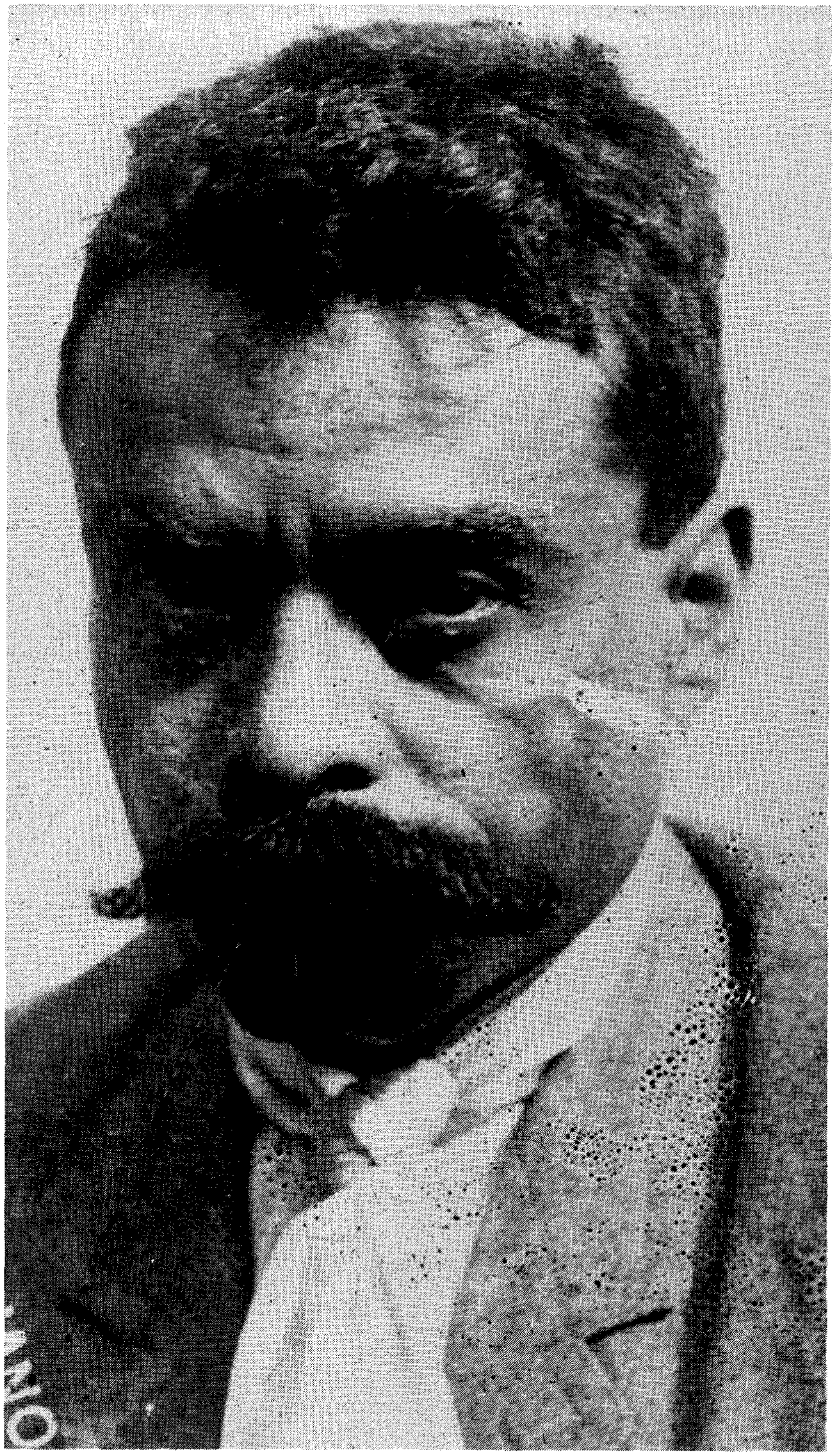
According to reports of recent discussions between the two, Sellars sees the Mini-Met primarily as an exciting place to work with composers and to develop new operas, while Levine is turned on by more conventional prospects, such as Frederica von Stade in Rossini's *Cenerentola.* Frankly, I cannot think of two people, coming from different places and headed in different directions, who meet on less common ground than Sellars and Levine. If the Mini-Met ever materializes, it is not likely to be under this management, as Levine continues to pursue the even more high-powered celebrity career he so obviously covets.

A smaller auditorium for prestige productions of limited appeal is all very well, but the Met has always prided itself on being a museum that showcases the standard repertory with the world's very best singers, and that policy continues to motivate Crawford's thinking. Next year's roster includes a respectable number of big names, but hardly enough to keep a repertory company functioning in peak form for a seven-month season. The problem is a dearth not so much of great voices as of great singers—there is a difference. Vocal cords, larynges, and the like are physiologically the same now as they were in whatever golden age one cares to recall, but apparently a change has come over the way younger singers use them and how audiences respond.

There was a particularly vivid demonstration of this fact not long ago when Leonie Rysanek was given a 30-minute ovation for her last Met Sieglinde and enjoyed an even more delirious reception a week later in Carnegie Hall after the Opera Orchestra of New York's concert performance of *Jenufa.* This was not a sentimental tribute to a favorite artist nearing the end of her career but a spontaneous response to a singer passionately involved in her work, drawing on every vocal resource she possesses, risking all, and holding back nothing. Not many do that nowadays, and small wonder her audiences reacted as though they had just been served champagne in the desert.

The only other artists I can think of who have been received with comparable warmth at the Met over the past couple of years are Vickers, Sutherland, Söderström, Kraus, Crespin, Bergonzi, and Taddei—all singers over 60. Their successors—Millo, Mitchell, Malfitano, Shicoff, and the rest—may be very talented, but they seem to be singing for themselves and unable to stir up much excitement in anyone, at least not as the Met presents them, in overdecorated, superficial new productions.

"This is a terrible time for opera," says Levine, in an atypical down mood. At least the Met's artistic director recognizes there is a problem, even if he does not look like the man to solve it. ■



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Theater/John Simon

THE GOSPEL UNTRUTH

> "...To chop up Sophocles' tragedy and give it all a faux-naïf, gospel-service veneer is vulgarization of the crassest kind..."

THERE IS A DESPERATE URGE AFOOT TO prove that we are all alike, all members of the same Family of (as it used to be called) Man. Differences cause trouble, so let's wish them away. Hellenism, Hebraism, black Pentecostal Christianity—they're really all the same thing, aren't they? They're not. We must respect the plurality of human religions, myths, beliefs: consider each in its individuality before we draw universal conclusions.

Whatever the similarities, Oedipus is not Job any more than he is Lear. The choir at a Pentecostal service is not a Greek chorus: a visiting revivalist draws no sermon from "The Book of Oedipus" any more than he becomes a Sophoclean messenger. Gospel music does not lend itself to Sophocles' choric songs, even if the honorable Fitzgerald translation is mauled and whittled down by Lee Breuer—book writer, lyricist, and director of **The Gospel at Colonus,** where we hear Oedipus say, "I'm an old, messed-up man." The language of the streets is not Sophoclean poetry; *The Gospel at Colonus* is no *Oedipus Coloneus;* it's a travesty and a mess.

This sorry mythcegenation is the brainchild of Lee Breuer, a co-founder of Mabou Mines, from whom I have had nothing but wretched evenings in the theater, whether *Sister Suzie Cinema,* a doo-wop musical, or *The Tempest* (staged for Papp in Central Park), a throw-up spectacle. A hate letter Breuer sent to a colleague of mine was subliterate, yet its author held the Beckett Chair at Dublin's Trinity College and is co-chairman of the Yale Directing Department. Well, perhaps he knows something about chairs. The composer Bob Telson, his frequent collaborator, has some impeccable credentials (Harvard, Nadia Boulanger) and some peccant ones (Philip Glass, Tito Puente); here, he has written pseudo-gospel music that is not folk material rethought in the manner of a Bartók or a Janáček, only a pastiche souped up by synthesizer and spread out to some two and a half hours. Monotony never had it so good.

The nobility of Sophocles' tragedy about the death of Oedipus lies in its tremendous dramatic confrontations, in its sublime poetry, and in its scrutiny of guilt, expiation, and salvation—which, however, differ significantly from their biblical counterparts. To chop up this text, coarsen its language, drop in bits from the other Theban plays, rearrange the snippets so as to omit or truncate the great choric songs and agons, and give it all a faux-naïf, gospel-service veneer is vulgarization of the crassest kind. Thus Polyneices' "Why are you so silent?" is answered by the congregation with "Because you're evil"; a little girl's question about Oedipus, "Was his death a painless one?," elicits from a pastor "He was taken without lamentation, without suffering. I think I feel like saying this again."

AN OFT-TOLD TALE: *Philip Moon, James Saito, and Kiya Ann Joyce in* Rashomon.

Various ministers, members of the congregation, and the congregation as a whole present the story of *Oedipus at Colonus* as a gospel service. To complicate matters needlessly, we get one speaking Oedipus (Morgan Freeman, as a visiting pastor) and six singing ones (Clarence Fountain and the Five Blind Boys of Alabama), two Antigones, and other reduplications, so that identical bits are often repeated by widely scattered speakers or singers who, with the help of merciless miking, keep us guessing about who is saying what to whom. There is a retractable staircase, a white piano that sinks and re-emerges (the black one stays put), a black-leather-coated Polyneices rushing in through a fire exit, Oedipus making his final departure up the stairs and out through a door from which pour blinding light and fake smoke (is he in Heaven, is he in Hell?), and a few more such tragical tidbits.

The sundry musical groups—including Bob Telson himself at one of the pianos, and a real-life minister as Theseus—perform as well as this hodgepodge can be performed, and Morgan Freeman even rises above it with his unforced dignity of voice and bearing. But what grossness in Alison Yerxa's décor, which includes Doric columns worthy of an automobile showroom, and a cyclorama depicting night and day, mountains and waterfalls, one mammoth hornet and a host of naked, androgynous angels, flying or falling like demented Icaruses, all in a style like an amalgam of Salvador Dali and LeRoy Neiman. Add to this condignly garish costumes by Ghretta Hynd, flashy lighting by Julie Archer, and, especially, static, uninventive direction that makes a long event seem even longer, and you'll have ample reason to curse the notion of those two white boys, Breuer and Telson, to colonize the gospel. Perhaps they think they are DuBose Heyward and George Gershwin. Not so.

IT IS INTERESTING TO CONTEMPLATE that Ryunosuke Akutagawa's story "In the Bush," on which **Rashomon** is based,

Photograph by Martha Swope.

came out in 1915, just two years after Proust brought out the first volume of his epochal masterpiece. Unknown to each other, the two writers are related: If one of Proust's achievements was to throw into question the oneness, the consistency of character, Akutagawa's feat was to undermine the stability of action, the alleged veracity of fact. Events change, cease to be the same events, according to who is relating them, and every view is relative, however absolutely it asserts its truthfulness. In *Rashomon*—as everyone ought to know from Akira Kurosawa's film classic of 1951—the murder of a traveling samurai and the rape of his wife (if indeed they were murder and rape) are narrated in four different ways: by the notorious bandit who seems to have been the rapist-killer; by the wife; by the dead husband, through the mouth of a medium; and by a woodcutter who, hidden and terrified, witnessed the violence. If there can be four such divergent truths, it's likely that *the* truth does not exist.

Kurosawa's film, with the splendid performances of a cast led by Toshiro Mifune and Machiko Kyo, deservedly became a world hit and, in due time, begat a progeny. The American movie version was, as its title heralded, an outrage. But the 1959 stage adaptation, by Fay and Michael Kanin, was a respectful stab at transferring the work to the stage, something that must have seemed especially feasible given the very few locales: the bosky landscape, where the assault occurs; the courtroom, where justice is attempted; and the crumbling Rashomon gate, where a number of disparate folk have sought shelter from a driving rain and where the story, or stories, of the event can be speculated on by the simple woodcutter, a disaffected Buddhist priest, and a shrewdly skeptical wig-maker. And with some of the stylization of Japanese theater, the material would be even more easily assimilable to the stage. Or so it was thought.

Unfortunately for the play, as revived by the Roundabout Theatre, it is totally, shatteringly overwhelmed by the movie, as revived in the memory of everyone who saw it. Any stage production is doomed by the odious comparisons with the film, whose images the play evokes as surely as a *petite madeleine* calls forth the past. But, then, those Kurosawan memories are the only thing that can sustain the theatergoer; watching the play is like viewing a very poor print of the film with, however, amplified and improved subtitles. And vis-à-vis the Broadway production, this revival has the theoretical advantage of making use of the best Asian-American actors, or at least such as were left untapped by *M. Butterfly*.

Sure enough, there is a tastefully Japanese-print-like set by Mina Albergo, which, with modest means, conjures up

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satisfyingly the Kyoto of a millennium ago. Cecelia Eller's costumes, likewise economical, are handsome and historically persuasive. Robert Kalfin, with the help of David Leong for fights and movement, has provided a staging that is lean, visceral, thoroughly workmanlike. The cast, however, disappoints. James Saito, in the meaty part of the bandit, is properly lusty, cunning, and zestful—also, when required, very funny. As the sardonic wig-maker, Norris M. Shimabuku is not far behind. But though the rest have their odd moments, they muff the even ones. Particularly off are Thom Sesma, as the priest, and Allan Tung, as the deputy (though he is better as the medium). In the pivotal role of the wife, Kiya Ann Joyce offers intermittent adequacy where consistent brilliance is mandatory. Instead of being brightly lacquered, this *Rashomon* borders on the lackluster.

ALTHOUGH THERE ARE SEVERAL HIGHLY touted shows around purporting to grapple with ideas, none is as challenging as, or better produced than, **Borderlines,** with which Circle Rep rouses itself from a long slump. John Bishop, currently the Circle Rep house playwright, keeps extending his range and getting better and better from play to play. A genuine pro, he can no longer go unreckoned with in any conspectus of America's ranking playwrights. *Borderlines* is really two one-acters, *Borderline* and *Keepin' an Eye on Louie,* on related themes, and even if each may contain a hole or two, the pair is so rich in plot and subplot, undertones and reverberations—so complex and suggestive—that any attempt at a summary is inadequate and unfair.

Borderline chronicles the psychic disintegration of Charles Graham, a former athlete and present top-notch marketing expert for an ad agency. Affluent, married to a charming woman, a father, he appears to be a successful, happy man. But in the neighboring house, a double murder is committed, which, directly or indirectly, brings to the fore all sorts of things Charles has repressed. In his marriage and work, in his friendships and extramarital affairs—even in a chance encounter—an atavistic violence, destructive and self-destructive, surfaces and gradually takes over. By an effective, albeit slightly didactic, device, the author traces this violence to its roots in medieval Scotland; but the real strength of the play is in its nimble shifting from scene to short scene, real or imagined, with everything dovetailing as it resonates backward and forward, and even across into an audience compelled into complicity.

The overriding theme is male violence, primeval and uncontrollable, exercised largely, though not exclusively, at the expense of women, and the ways in which women try to cope with it. Some do it

> "...The playwright lets eeriness and pain seep in, just as the humor in his *Borderlines* nonchalantly sports a black border..."

more efficiently than others, but this is a case where efficiency may be as deleterious as its opposite. It is astounding how much Bishop can squeeze out of a mundane happening lightly touched on and, conversely, how much feeling and implication he can pack into a seemingly offhand exchange of deceptively casual dialogue. This dialogue, without any waste of words—or even syllables, for much of it is or feels monosyllabic—is fraught with wit, humor, pathos, rage, even a hair-raising sense of the abyss underfoot. It is all so soberly natural-sounding, yet revelations lurk everywhere, reverberations never stop.

Keepin' an Eye on Louie concerns a stakeout. Two policemen, a policewoman, and a very peculiar witness-cum-stoolie are surveying the criminal activities emanating from an Italian restaurant across the street. Once again, Bishop moves freely in and out of the past, in and out of the private lives and still more private fears of his cops—one white, one black. There are also the two wives, a police psychiatrist, and the funny-creepy mafioso-stoolie. This is enough for Bishop to create a world full of strange ramifications and prickly interrelations, gutsy humor and great gusts of horror. Using none of the tricks of Pinter, Mamet, and their imitators, Bishop lets eeriness and pain seep in easefully and devastatingly, even as the humor in *Borderlines* nonchalantly sports a black border.

Unable to quote profusely, I prefer to desist. But let me say that, with the exception of Brenda Denmark (who, though fine in the second play, is awful in the first), the cast is exceptional, with Sharon Schlarth, Cotter Smith, Bruce McCarty, and Colleen Quinn especially noteworthy, as is the bravura caricature contributed by Joe Maruzzo. The minimal set by John Lee Beatty is perfect, filled out as it is by Dennis Parichy's lighting and Jennifer von Mayrhauser's costumes. Robert Bailey's direction is flowing and flawless, a further cause for rejoicing. All right, a couple of plot elements don't quite add up, but that is a small price to pay for two plays that stick in the mind and heart.

WHO WANTS TO SEE PLAYS LIKE **The Palace of Amateurs**? I know who wants to preen in them, and possibly even subsidize them: rising young movie stars who want stage experience. This lousy play by John PiRoman about a headstrong high-school student who makes it to Hollywood in 1937 because she feels she must play Scarlett O'Hara is as dishonest as it is benighted. Charlene Loody (Laura Dern) sleeps neither with her college-student boyfriend, whom she cons into escorting her to the Coast, nor with an eager and slick young operator she meets there (Kyle MacLachlan), nor yet with the loathsome bigwig for whom the operator procures her. Innocence triumphs in this most meretricious of plots, although this particular innocent is less appetizing than the empress Messalina. Laura Dern, though no looker, is a properly ludicrous Loody, and the others do what they can with a script recommended only to PiRomaniacs. Norman René's direction is routine, but Andrew Jackness's set for the eponymous shopworn residence for Hollywood hopefuls is worthy of *The Day of the Locust*, of which this piece is the shoddiest of ripoffs. ▬

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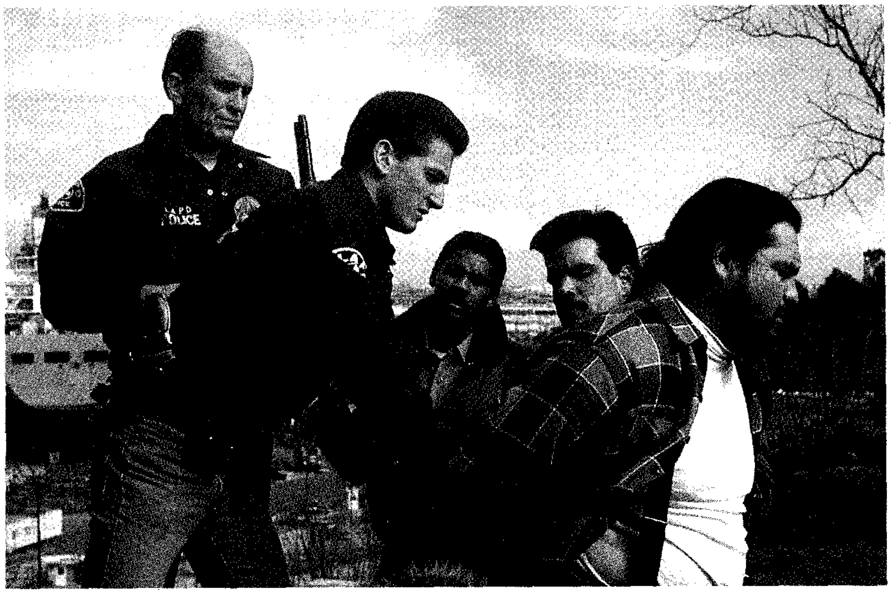
Movies/David Denby

WELCOME TO EAST L.A.

"...*Stand and Deliver* is an inspirational tale of a great teacher; *Colors* is Dennis Hopper's despairing look at the crack wars..."



GANG BUSTERS: *Robert Duvall and Sean Penn in* Colors.

IN DENNIS HOPPER'S **Colors,** THE YOUNG black and Chicano crack dealers who go after one another with machine guns don't look like the usual Hollywood thugs. They wear plaid shirts with the tails hanging out and a variety of messy headbands; their eyes don't meet the camera, and they talk in a profane jargon not always comprehensible to the outsider—they really appear to be distant, unreachable neighborhood kids. In another new film, **Stand and Deliver,** which is set in a high school on the same turf—East Los Angeles—the supposedly tough Hispanic teenagers have beautiful skin and sweet faces; they are bad kids *dying to be good.* Both movies are based on actual situations, yet the violent, despairing *Colors* is the one that has the ring of truth.

Stand and Deliver—an inspirational tale of ghetto youths saved by a great teacher—began as a production of American Playhouse, the outfit that packages high-minded independent films for eventual broadcast on public television. *Stand and Deliver* also received seed money from the National Science Foundation, the Ford Foundation, and the Corporation for Public Broadcasting. In other words, the movie comes with a halo placed firmly over its head. Only when completed was the picture picked up for distribution by Warner Bros., which may have had other things in mind than bettering the youth of America. We've got an oddity here—a commercial crowd pleaser made with the blessings and help of the educational and public-broadcasting Establishment. The day I went to see it, at the Loews 84th Street Six, public-school teachers were hauling their classes in and out of the place, using the film as motivational therapy. But teachers should be cautious. The movie could be a booby trap for them.

Stand and Deliver is the story of a man who refuses to accept the limits that defeat other people. In Los Angeles some years ago, Jaime Escalante (Edward James Olmos), a Bolivian-born computer technician, decided that he wanted to teach school. But when Escalante (who had taken a considerable cut in pay) arrived at James A. Garfield High School in East Los Angeles, the new computers he had been promised hadn't arrived. He wound up facing a math class of surly kids. He responded by not only teaching them math but preparing them for the advanced-placement test in calculus, a move his colleagues considered hopeless. In 1982, the year the movie opens, eighteen minority students in his class passed the test, a nearly inconceivable feat. Each year since then, more and more students—87 last year—have passed and moved on to college.

How did Escalante do it? We never really find out—or rather, we only half find out. Edward James Olmos, a quiet, morose growler as Lieutenant Castillo on *Miami Vice,* gives an extroverted, immensely entertaining performance as the man the students call Kimo Sabe. We tend to go along with the movie because Olmos is so much fun. The actor's heavy thatch of black hair has been thinned out to a few uncertain strands warming a bald pate; he has gained weight and learned to walk in a half-slump, as if protecting the pens in his math teacher's breast pocket. El Macho has put himself in disguise. Olmos's work resembles a bravura stage performance—it's hammy and obvious, but you enjoy watching him act.

At first, his Escalante seems to be a weak, burdened, impotent man—a middle-class householder, a *teacher*—overmatched by insolent youths. But his impotence is a put-on and a lure. When the students challenge him, testing his weaknesses, he turns a mocking hipster's wit on them, taunting them with mean cracks—"Tough guys don't do math; tough guys fry chicken for a living." He hits the kids where they live, conquers them with scorn and irony. He tries out games and jokes; he flatters his pupils when necessary and surrounds them with sympathy and affection. When they perform, they do so for him as well as for themselves. He gives them what he calls *ganas*—desire.

As in every hero-teacher movie that one can think of (*Up the Down Staircase, To Sir With Love, Teachers,* etc.), the teacher fights the apathy of the school bureaucracy as well as the kids' sullenness. But *Stand and Deliver* has an added twist (based on fact). When the results of the test come through, professionals at the Educational Testing Service refuse to believe them (some of the incorrect answers show a remarkable consistency, which makes ETS suspicious). They assume the kids must have cheated and threaten to invalidate the scores. The students get the wind knocked out of them—how can they prove they didn't cheat? They are forced to decide whether to take the test again. Stand and deliver.

All this is very stirring. Yet even though it happened a few years ago, it

Photograph by Merrick Morton.

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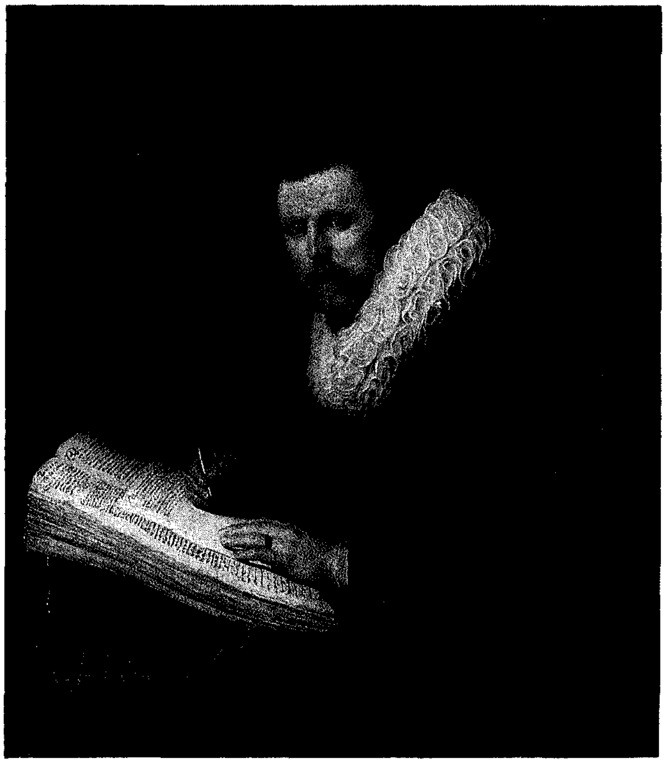

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doesn't always feel true. Victory comes too easily, without enough resistance and backsliding. And what kids! They have to be among the tamest, sweetest ghetto teens in history. The girls are honeys, the tough guys big putty tats. Lou Diamond Phillips (Ritchie Valens in last summer's *La Bamba*) plays a role that could almost define the sentimentality of the Reagan era. He's a bad boy—a *cholo*—who can't wait to stop being bad. Phillips wears a hairnet and loose, baggy pants, and he doesn't have the usual pretty show-business face—he's rather snaky and mean-looking. But he is no more than an amusingly ersatz actor; he poses and moves like a kid acting in a summer-camp play. He's cute. All the young actors are cute.

Teachers may find the movie frustrating, even enraging. *Stand and Deliver* gives us a strong feeling for Escalante's personality but not much information about his teaching methods. In fact, any teacher who takes his class to see this movie is setting himself up for trouble, because the picture lays the burden of greatness on him. It says to teachers, "Be a *god!*" A god, that is, with a dazzling sense of humor. But Escalante may be inimitable. At the same time, there is something in the movie's view of education that teachers may find strange or offensive. Inadvertently, *Stand and Deliver* suggests that Escalante's success may be due to his reducing education to a kind of game—passing a tough test. The kids win a race—and that, somehow or other, is going to save their lives. No larger idea of education is offered or even hinted at. (I couldn't help wondering if the students were reading anything at the same time as they were mastering calculus. For all we can see, they could be illiterate.)

If the movie is to be believed, the kids, after their initial rudeness, sat attentively in Escalante's classroom. At the Loews 84th Street, however, the students watching the movie talked noisily from beginning to end. This is both sad and funny. Am I being too hard-nosed? Perhaps. In the theater, when the list of the students' accomplishments came onscreen at the end, I wept—and the kids applauded. The will to believe dies hard. But skepticism dies hard, too.

Colors, I SUPPOSE, IS ESSENTIALLY A FORmula cop movie. On the meanest of Los Angeles's mean streets, two hard guys, separated by age, temperament, and philosophy, share a patrol car—Hodges (Robert Duvall), a solid, shrewd, veteran policeman, and Pacman (Sean Penn), a young hotshot who enjoys slapping thugs around. Pacman is the kind of wired-up cop who busts someone just for looking him in the eye. He wants to kayo the hoods' *dignity.* Hodges, on the other hand, is pragmatic, experienced, cautious. In Los Angeles in the late eighties, gang members as well as innocent bystanders are killed every week, so he's not about to collar some kid on the street for carrying an ounce of rock. He works with the gang members, sets up a network of informants who will help him make the big bust that will stick. Pacman, who first thinks that Hodges is over the hill, receives a bitter education at the hands of the older cop. In the end, they learn to love each other.

As I say, a formula. But Dennis Hopper, making his fourth movie as a director (and working from a screenplay by Michael Schiffer), brings his own qualities to the story—his anger, his despair, his love of wild extremes. This is one formula film made in a spirit of near-anguish. The situation that Hodges and Pacman confront is out of control. The young gangs, fighting over territory in the Los Angeles County crack wars, waste each other like rival guerrilla armies. That is why Sean Penn's Pacman is just spinning his wheels: He's chalking up meaningless little victories while the police are losing the war.

Hopper, who obviously wants to get into the swim of things commercially, can shoot a chase as well as Richard Donner, the fluent hack who made *Lethal Weapon,* and he stages a fight in a restaurant that has more of the crazed, sloppy, degraded look of real violence than anything in recent movies. He gets a very good performance—exasperated and eloquent—from Duvall, and a fairly good one from the cocky, overmuscled Penn, the Lenny Dykstra of actors.

But if this movie is remembered, it won't be for its conventional virtues. In the scenes of Hodges and Pacman patrolling the neighborhood streets, *Colors* slows down. The car pulls up and everyone raps; the cops bluster and threaten, trying to get information out of the young men, and the hoods, standing tensely in the street, bluff, lie, appease. Hopper, letting the scenes play at length, lets us see how the gang members think. They are so out of it, so alienated from anything like a normal existence, they have nothing holding them to life but loyalty to their gang. They are very bad guys—cruel, amoral, often stupid. But in the course of the movie, a tragic paradox develops: The hoods are doomed by their very qualities of loyalty and courage. Once an act is committed against them, they *must* retaliate. From their point of view, they are committed to violence *on principle.* The movie lacks detail and precision—it's not worked out as fully as we want, and Hopper almost ignores the economic underpinnings (i.e., who's going to sell drugs where) of gang warfare. Still, he shows some real courage. He dramatizes this mess not just as a series of violent thrills but as a disaster destroying a whole community. ▬

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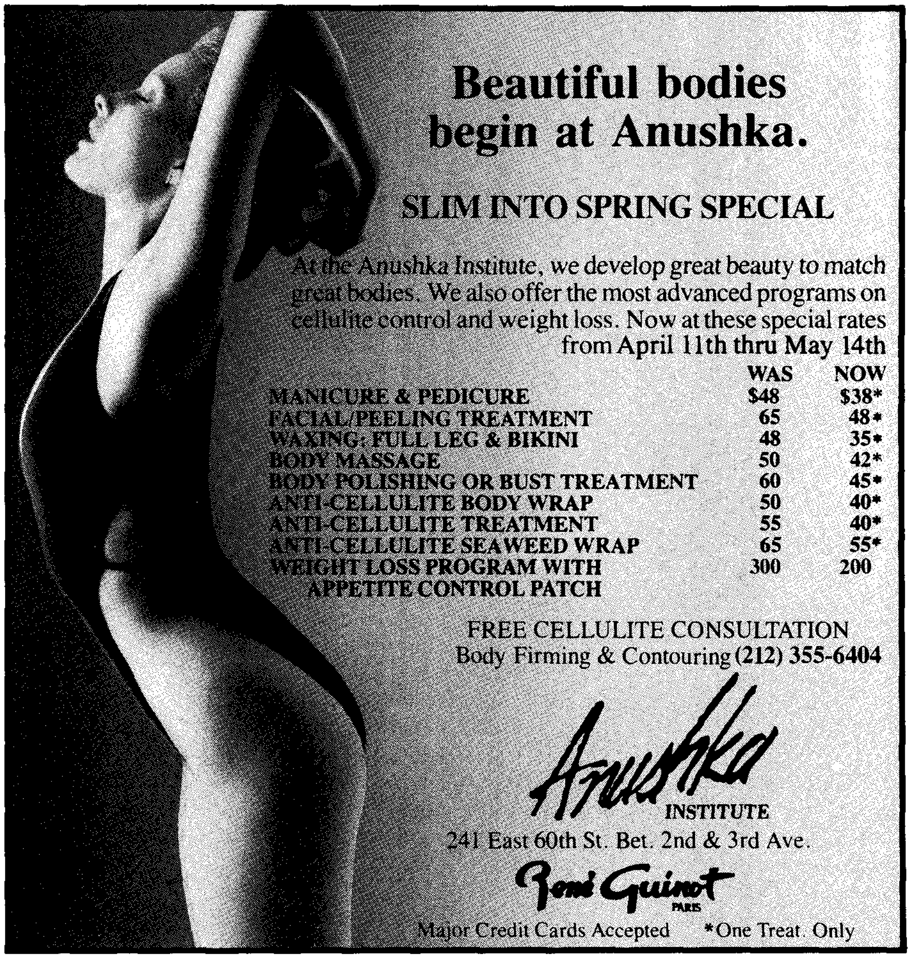

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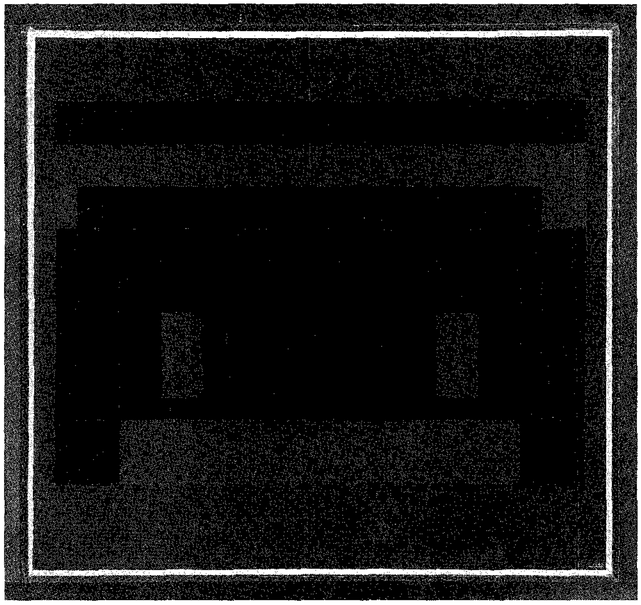
LESS SAID

"...Josef Albers, at the Guggenheim, did what everybody says he did, but it wasn't enough. Less is truly less..."

SCROUNGING FOR SOMETHING FRESH amid the dry rustle of **Josef Albers** at the Guggenheim, you might notice a few small ironies. Albers, a former schoolteacher, arrived at the Bauhaus in 1920, a year after it opened, and devoted himself mostly to design—producing dishes, furniture, color graphics, even wallpaper.

The Bauhaus look (considerably debased) took 30 years to make its influence felt on design: on the fifties' slant-back chairs, unadorned upholstery of sofas, and ubiquitous parallelograms (typically in olive green) that danced jazzily across book covers and posters. Three decades later, fifties design is an item for collectors' nostalgia—"hot" again, in the faddish imagination of the eighties. The Guggenheim must have assumed that Albers's career would now be a burning issue. It's more like a dying ember: This show is intriguing not for his art but for its critique of the philosophy of less-is-more.

The actual products of the Bauhaus have not worn well. That's a heretical observation in light of the awesome historical position of this small experimental academy. Postmodernist architecture can throw a few rabbit punches at the International Style, and no one looks askance. But the Bauhaus—well, who would refuse to bow toward Mecca?



MENTAL BLOCKS: Variant: Four Reds Around Blue, *1948.*

The Albers show, however, raises questions not so easily dismissed. On the strength (or weakness) of this exhibition, Albers is something more than a technician but less than a giant. He is helped by his historical connections, which were formidable—not only in Weimar but (after he and his wife, Annie, fled the Nazis) at the legendary Black Mountain College in North Carolina, and later at Yale's School of Art. (He died in New Haven in 1976.) Albers was an eminent teacher, and no doubt as formidable (and as difficult, pedantic, and Prussian) as his students say he was. His art, particularly the endless "Homage to the Square" series, which preoccupied him as long as he was at Yale and beyond, is mainly a method of instruction in the intricacies of color—a manifestation of the teacher's mind doing vivisection on a living organism, to show students its veins and arteries.

The Bauhaus taught the interrelationship of art and design, but it seems now that design came out better in the exchange. Early on, Albers tried everything, including collages made of wired-together glass shards that redo Cubism in stained glass and are, to my mind, the most vividly personal things he made—"artistic" in the deeper sense of a reformulation of the spiritual. Otherwise, he was primarily a designer. Concentrating on the language of pure form, as designers do, he lived happily inside his nutshell.

Albers did what everybody says he did, but it wasn't enough. My argument is not with him, because he never aimed to be Picasso. But all of us who have been handed a package of received wisdom about the Bauhaus and its reductionist vision should maybe think twice. Less is, in the main, truly less.

It seems we are seeing a vast, if subtle, change in our relationship to knowledge. The purity science was the metaphoric anchor of modernist art in the teens and twenties. Half a century later, physicists and artists are all abuzz about chaos. Contemporary probability theory describes the world as a strange and mysterious place where anything is likely to happen, though it will happen more or less in a pattern. Everybody I know is reading James Gleick's *Chaos,* which was written to explain difficult scientific advances to laymen; it serves just as effectively as a description of the intellectual origins of postmodernism. In chaos theory, the universe is not an elegant and well-oiled machine but a repository of the unpredictable contained by the likely. The systems that people create to explain the world to themselves are working fictions—useful only as approximations laid onto a condition of constant ferment. The postmodernist, steeped in complexity and chaos, is suspicious of systems, believing instead that the truly elemental is a marvelously rich and unsettled state, a creative flux. The telephone directory of the universe is a *Book of Changes.* By comparison, Albers's precise reductionism seems like an exercise out of a high-school geometry text. (Fifth Avenue at 89th Street; through May 29. *Chaos:* Viking; $19.95.)

ENAMORED OF CHANCE AND movement, **William Anastasi** has earned himself a place at the banquet table of the eighties. Born in 1933, he belongs to the generation that gathered around John Cage; for several years, he has been an artistic director for Merce Cunningham's dance troupe. Hardly a household word during his long career, he has converted his early conceptualism into a form of painting that successfully raises issues of poetic intention and will. Amid the bevy of simulationists in last summer's "Post-Abstract Abstraction," at the Aldrich Museum, his paintings looked like the genuine article.

Anastasi's educated mind has set up a conversation with his experienced hand, each retaining its own authority. In one set of drawings, he covered his eyes and turned his hand loose for a predeter-

Photograph by Jeffrey Nintzel.

mined time, letting his gestures loop uncontrolled except by the physical and mental limits of his body. As exercises, these are interesting but not compelling. When automatism is turned loose on painting, however, something is created that is supercharged with intelligence and visceral awareness.

To make the two large paintings in his current show, Anastasi began with a white ground daubed with yellow. Blindly, he set forth across the canvas, tracing the hand's pathway in scratched, erratic, crawling gestures done with graphite, charcoal, and oil stick. Each mark has a crabbed, gritty but lyrical insistence, but it is also a way of looking and thinking: Its content is its intentionality, its determination to define itself by the unconscious will that is discovered embedded in that complex and perturbedly rich state of mental suspension.

The show also includes a wall drilled with holes—their position established by consulting the *I Ching*—that once held burning cigarettes. On this mutilated smoker's wall, a memorial to two friends who died of lung cancer, brown smoke trails leave sinister, upward-pointing tongues of char. (Bess Cutler Gallery; 164 Mercer Street; through April 16.)

Rainer Gross IS DETERMINED TO DREDGE up the past, like many another artist dragging the river for the corpses of heroes. His paintings, which begin with a found image from advertising or art history, are thin, as though seen through a veil. He has a sense of the mysteriousness of images, the way they float up into consciousness from advertising and from half-remembered parts of the modern psyche. A series of small, framed pictures are reconstituted from Tiffany ads like instant soup—just add paint.

My difficulty with Gross, who moved to America from his native Cologne in 1973, has to do with a certain stubborn resistance—he's not sure what he wants his work to mean. This fascination with poetic obscurity is quite European, as is Gross's belief that making a beautiful object—even a resistant one—is an act of redemption. It's interesting to compare him with Ashley Bickerton, who recently showed "paintings" that are as slick as off-road vehicles or boom boxes, borrowing the look of mass-market discount-store toys. Wry, sardonic, and aggressive, these strange objects successfully separated themselves from the knowing deceptions of his early kindred, the Neo-Geoists. Even so, Bickerton is like them in betraying very little affection for art itself. Americans are still suspicious of gentleness and grace. Gross's confidence in the mission of painting is, in context, as pleasant as the paintings themselves. (Gallery Moos; 133 Greene Street; through April 28.) ■

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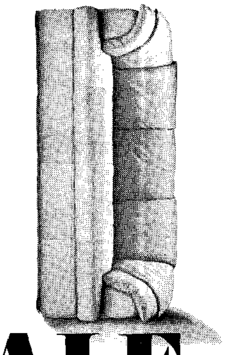
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BY LEONORE FLEISCHER

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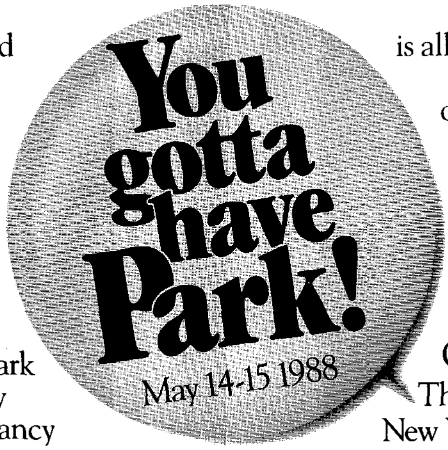

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A Complete Entertainment Guide for Seven Days Beginning

APRIL 13

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 4/26: *She Must be Seeing Things.* #2—Through 4/21: "Hollywood Before the Code." 4/13: *Wild Boys of the Road; Heroes for Sale.* 4/14: *Hello Sister; The Bowery.* 4/15–16: *Dr. Jekyll and Mr. Hyde* (1932); *The Mask of Fu Manchu.* 4/17: *Shanghai Express* (1932); *Mandalay; Safe in Hell.* 4/18: *Downstairs; Virtue; The Trial of Vivienne Ware.* 4/19: *Employees Entrance; Skyscraper Souls.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 4/13: *Mademoiselle Fifi; Youth Runs Wild.* 4/14: *The Shinging; Lolita.* 4/15–16: *True Stories; Swimming to Cambodia.* 4/17: *The Decameron; The Hawks and the Sparrows.* 4/18: *King of Hearts; That Man From Rio.* 4/19: *Suspicion; Mr. and Mrs. Smith.*
3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 4/14: *Bad Dreams.* Beg. 4/15: *The Seventh Sign.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Manon of the Spring; Jean de Florette.* #2—*Sammy and Rosie Get Laid.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Bad Dreams.* #2—*Hairspray.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *The Last Emperor.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Beetlejuice.* #2—*The Seventh Sign.* #3—*Frantic.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 4/13: *The Cat People* (1942); *The Curse of the Cat People.* 4/14: *Masculin Feminin; A Married Woman.* 4/15–16: *Notorious; Spellbound.* 4/17: *The Bicycle Thief; Miracle in Milan.* 4/18: *Blackmail; Sabotage.* 4/19: *King Solomon's Mines* (1937); *Trader Horn.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 4/13–14: *Rendez-Vous; First Name: Carmen.* 4/15–16: *The Godfather Part I; The Godfather Part II.* 4/17: *Pather Panchali; Aparajito; The World of Apu.* 4/18–19: *Someone to Watch Over Me; Slamdance.*
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Milagro Beanfield War.* #2—*Stand and Deliver.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Au Revoir Les Enfants. (Good-Bye, Children.)* #2—*Bright Lights, Big City.* #3—*Hope and Glory.* #4—*Stars and Bars.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*The Fox and the Hound; Good Morning, Vietnam.* #2—*Biloxi Blues.* #3—*Above the Law.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *D.O.A.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Biloxi Blues.*
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*The Unbearable Lightness of Being.* #2—*Moonstruck.* #3—*A New Life.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Beetlejuice.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Off Limits.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Stand and Deliver.* #2—*Above the Law.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Bright Lights, Big City.*
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Beetlejuice.* #2—*Bad Dreams.* #3—Through 4/14: *The Invisible Kid.* Opening 4/15: *Retribution.* #4—*School Daze.* #5—*The Seventh Sign.* #6—*The Seventh Sign.*
34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *18 Again.*
35. **MOVIELAND—Broadway at 47th St.** (757-8320). *Biloxi Blues.*
36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). Through 4/14: *Masquerade.* Beg. 4/15: *Bright Lights, Big City.* **EMBASSY 3—**Through 4/14: *Johnny Be Good.* Beg. 4/15: *Masquerade.* **EMBASSY 4—**Through 4/14: *Good Morning, Vietnam.* Opening 4/15: *Return to Snowy River.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 4/14: *Moonstruck.* Opening 4/15: *Plain Clothes.* #2—*Three Men and a Baby.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *18 Again.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *D.O.A.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Fox and the Hound; Hope and Glory.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Bellman and True.* **CARNEGIE SCREENING ROOM**—(757-2131). *The Two Lives of Mattia Pascal.*

44. SUTTON—57th St. east of Third Ave. (759-1411). Program Unavailable.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Au Revoir Les Enfants. (Good-Bye, Children.)*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360) *The Last Emperor.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "The Hustons: Walter, John, Anjelica, and Tony." 4/13: *Across the Pacific; In This Our Life.* 4/14–16: *Moulin Rouge; Moby Dick.* 4/17–18: *The Man Who Would Be King; The Red Badge of Courage.* 4/19–20: *American Madness; Gabriel Over the White House.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Wall Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). Through 4/14: *Stand and Deliver.* Opening 4/15: *The Moderns.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Consuming Passions.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). Through 4/14: *Good Morning, Vietnam.* Opening 4/15: *Zelly and Me.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Moonstruck.* #2—*Police Academy 5.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Biloxi Blues.* **CORONET**—*Above the Law.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Braodcast News.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Theater closed for renovations. **CINEMA II**—(753-0774). *Night Zoo.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 4/14: *Masquerade.* Opening 4/15: *Appointment With Death.* #2—*The Seventh Sign.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Milagro Beanfield War.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*18 Again.* #2—*The Unbearable Lightness of Being.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Sorceress.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *A New Life.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 4/14: *Biloxi Blues.* Opening 4/15: *Tokyo Pop.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Bad Dreams.* #2—*The Fox and the Hound; Moonstruck.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—Through 4/14: *Bright Lights, Big City.* Opening 4/15: *Colors.* #2—*Above the Law.*

61st Street and Above, West Side

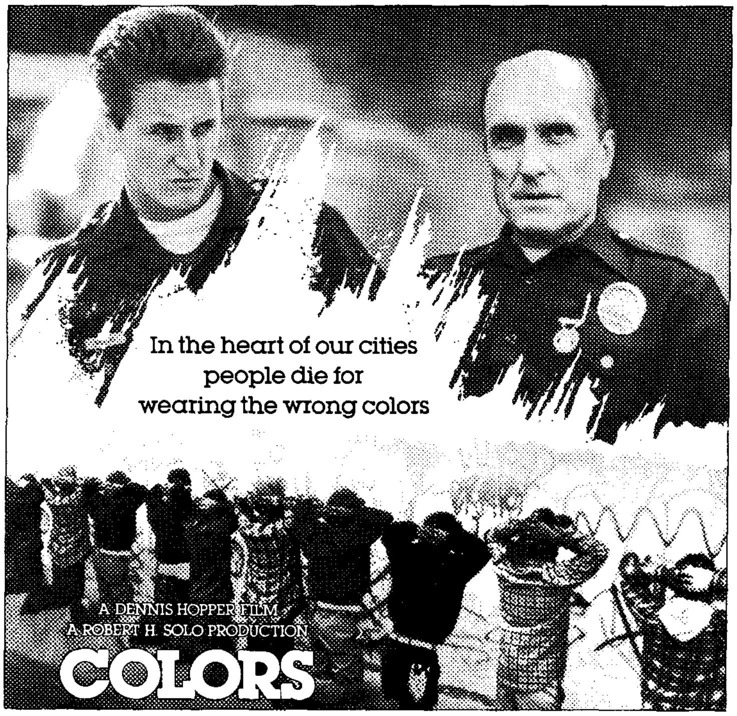
80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *A New Life.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Pointsman.* #2—*My Life as a Dog.* #3—*Subway to the Stars.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Babette's Feast.* #2—*Playing Away.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *The Milagro Beanfield War.*

SEAN PENN ROBERT DUVALL



A ROBERT H. SOLO PRODUCTION A DENNIS HOPPER FILM SEAN PENN ROBERT DUVALL "COLORS" MARIA CONCHITA ALONSO Co-Producer PAUL LEWIS Music by HERBIE HANCOCK Director of Photography HASKELL WEXLER, A.S.C. Screenplay by MICHAEL SCHIFFER Story by MICHAEL SCHIFFER and RICHARD DILELLO Produced by ROBERT H. SOLO Directed by DENNIS HOPPER

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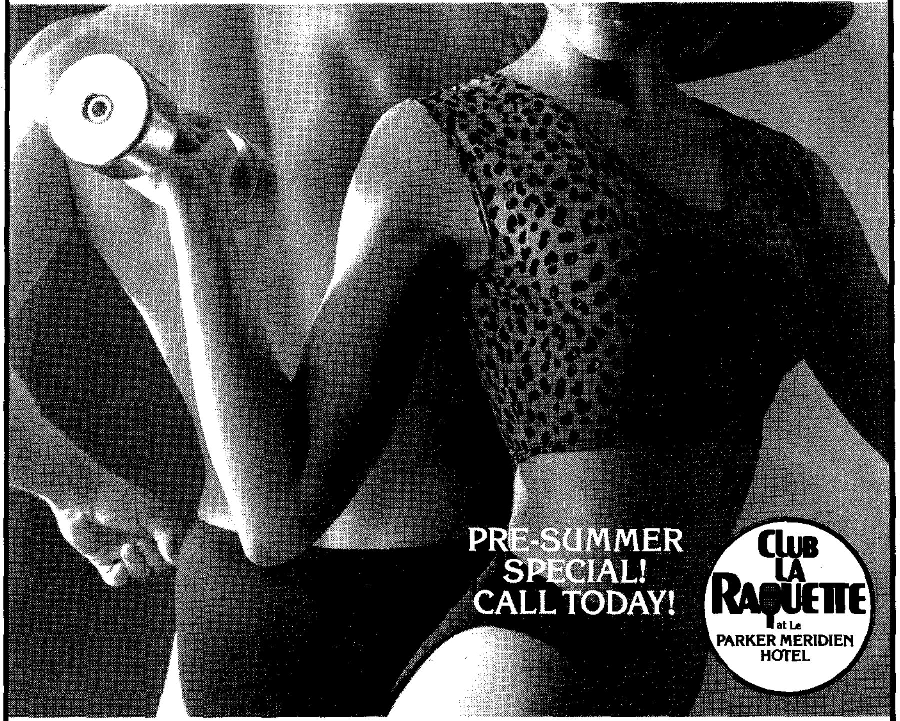

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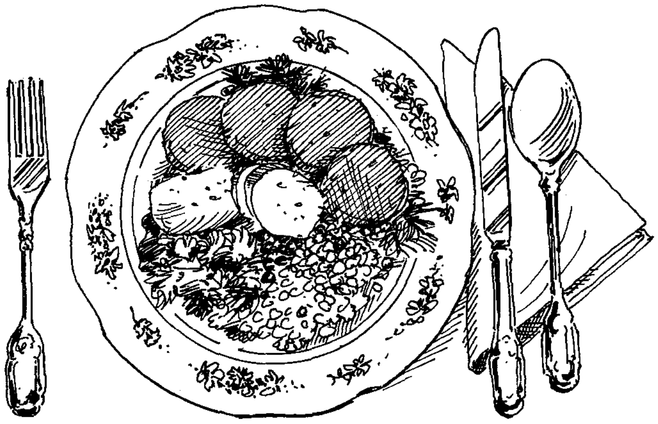

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MOVIES

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Fatal Attraction.* #2—*Dominick and Eugene.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Stand and Deliver.* #2—*Bright Lights, Big City.* #3—*Moonstruck.* #4—*Beetlejuice.* #5—*Masquerade.* #6—*The Seventh Sign.*

87. METRO CINEMA—Broadway bet. 99th-100th Sts. (222-1200). #1—*Biloxi Blues.* #2—*Hairspray; The Fox and the Hound.*

88. COLUMBIA CINEMA—Broadway bet. 103rd-104th Sts. (316-6660). Program Unavailable.

89. OLYMPIA CINEMAS—Broadway bet. 106th-107th Sts. (865-8128). #1—*bvl* #2—*Bad Dreams.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Bad Dreams.* #2—*Above the Law.* #3—*The Seventh Sign.* #4—*School Daze.* #5—*Beetlejuice.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Bad Dreams.* #2—*Above the Law.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.-Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri-Sat. at 6 and 7:30.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: $18, members; $22, nonmembers, single tickets, $5, members; $6, nonmembers. "The Films of Sumitra and Lester James Peries." 4/13 at 3: *Changes in the Village* (1964), dir. Lester Peries; at 7: *The Time of Kali* (1982), dir. Lester Peries. 4/15 at 3: *Village in the Jungle* (1980), dir. Lester Peries; at 7: *By the River* (1980), dir. Sumitra Peries.

CITICORP CENTER—Atrium at the Market, Third Ave. at 53rd-54th Sts. (559-2330). Free. Through 4/29: "A Tribute to Elvis Presley—The King of Rock 'n Roll." 4/13 at 7:30: *Elvis—That's the Way It Is.*

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 4/13 at 8: "Avant Garde Ethnography: Program II: Otherness and Cultural Difference." 4/14 at 8: *Ali: Fear Eats the Soul* (1974), dir. Rainer Werner Fassbinder. 4/15 at 8: Jeff Preiss presents the premier of his latest film: *Boytown* (1987). 4/16-20: New York Premier of *The Houses are Full of Smoke* (1987), dir. Allan Francovich.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. "Alternative Works." 4/19 at 7: *Selfsame,* dir. Michael Schell; *Criss Cross,* dir. Filip Pogowski, with Arto Lindsay and Dovamma Pogosski; *Oliver's Army,* dir. Paper Tiger TV Collective.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 4/13 at 12:30, 3:15, 6 and 8:45: *Good Weather, But Stormy Late This Afternoon* (1986), dir. Gérard Frot-Coutaz. 4/19-20 at 12:30, 3:15, 6, abd 8:45: *Amerika/Class Relations* (1984), dir. Jean-Marie Straub and Daniele Huellet.

FRAUNCES TAVERN MUSEUM—54 Pearl St. (425-1778). Free with museum admission. "American Classics." 4/17 at 2: *America* (1924), dir. D. W. Griffith.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, 1 W. 4th St. (674-5300). Free. "Festival of Yiddish Films." 4/18 at 7: *The Vilna Cantor.*

HOSTOS COMMUNITY COLLEGE—475 Grand Concourse, Bronx, Room B513 (960-1008). Through 4/29: "Ancient History: Three Video Installations": *Black Celebration,* dir. Tony Cokes; *Civil Rights,* dir. Mary McFerran and Betsy Newman; and *Egyptian Dialogue,* dir. Rosalind Schneider.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 5/1: "Chip Lord: Collaborative and Individual Tapes, Part II."

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. "Ki geki: Japanese Comedy." 4/15 at 6:30 and 8:30: *The Crazy Family* (1984), dir. Sogo Ishii.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. 4/5–30: *Chasing the Dragon* (1987), dir. Michel Auder, with Eric Bogosian; "Video Diaries."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3949). Free with museum admission. In conjunction with the exhibit "Fragonard": 4/17 at noon: *The Pursuit of Happiness* and *The Smile of Reason.*

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. 4/13 at 12:30: "The Human Side of Sports," a seminar with sports filmmaker Bud Greenspan. Through 4/29: "Matinee Theater: Movie Stars on Television." Through 5/5: "WNET Thirteen Years on the Air." "Screenings for Children," Sat. at 12:30 and 3.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** "Through 4/24: French Film Festival 1988: "Perspectives on French Cinema." 4/14 at 6:30: *Saxo* (1988), dir. Ariel Zeitoun; at 9: *En Toute Innocence* (1988), dir. Alain Jessua. 4/15 at 6: *Agent Trouble* (1987), dir. Jean-Pierre Miocky; at 8:30: *Les Innocents* (1988), dir. André Téchiné. 4/17 at 6: (See 4/16 at 8:30); at 8:30: (See 4/16 at 6). 4/18 at 6:30: *Poussiere D'Ange* (1987), dir. Edouard Niermans. 4/19 at 6:30: *Jane B. Par Agnes V.* (1987), dir. Agnes Varda, with Jane Birkin; at 9: *Kung Fu Master* (1987), dir. Agnes Varda. 4/21 at 6:30: *Tandem* (1987), dir. Patrice Leconte. "Louis Malle Tribute." 4/14 at 2:30: *The Fire Within* (1964); at 6: *Phantom India* (1969). 4/15 at 2:30: *Black Moon* (1975); at 6: *Phantom India*, Parts I and II, *The Impossible Camera* and *Things Seen in Madras* (1969). 4/16 at 2: *Murmur of the Heart* (1971). 4/17 at 2: *The Thief of Paris* (1967); at 5: (See 4/15 at 6). 4/18 at 2:30: *Lacombe Lucien* (1974); at 6: *Phantom India* (See 4/15 at 6). 4/19 at 2:30: *Calcutta* (1969); at 6: *A Very Private Affair* (1962); *Le Monde du Silence* (1956).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 4/13 at 8: "American Independent Films: In Person: Roberta Cantow": *Clotheslines* (1982, U.S.); *If This Ain't Heaven* (1984, U.S.); *The Book of Laughs* (1987, U.S.), all dir. Cantow. 4/14 at 8: *Hail the Conquering Hero* (1944, U.S.), dir. Preston Sturges. 4/15 and 4/18 at 8, 4/16 at 7:15 and 10:15, and 4/17 at noon, 4:30, and 7:30: *Cry Freedom* (1987, Great Britain), dir. Richard Attenborough. 4/19–20: *The Wannsee Conference* (1984, West Germany), dir. Heinz Schirk, guest speaker Vincent Marmorale from the L. I. Center for Holocaust Studies.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 4/16 at 1:30: *The World According to Garp* (1982), dir. George Roy Hill.

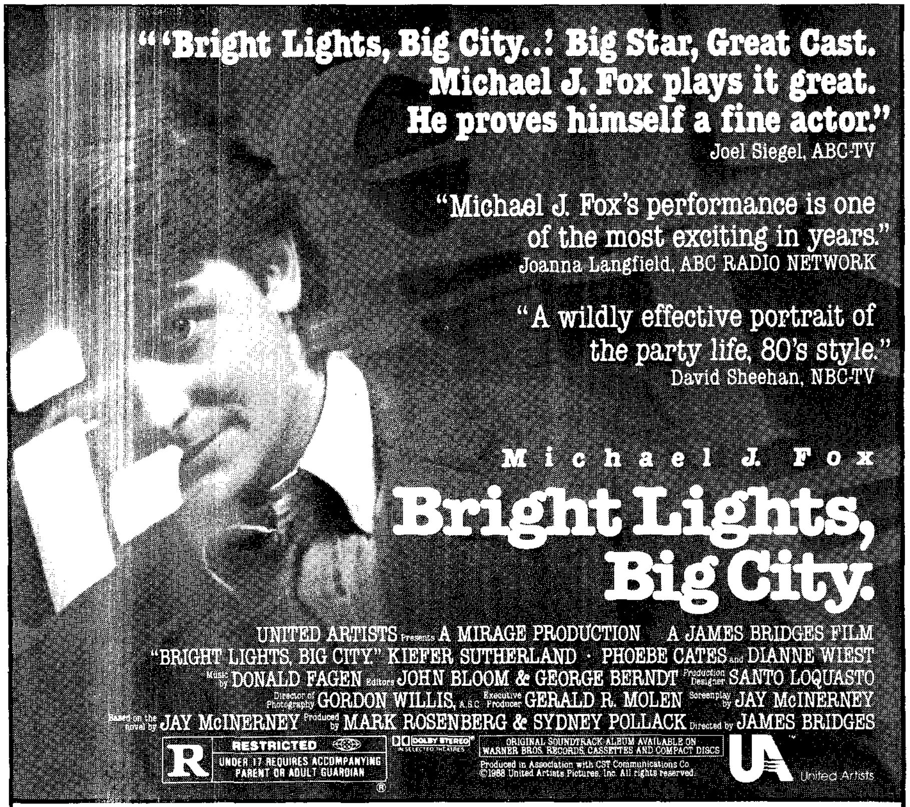
NEW YORK PUBLIC LIBRARY—Central Research Library, Fifth Ave. at 42nd St., Vincent Astor Gallery. Through 5/28: "Epics and Icons of the Silent Film Era," the influence of popular culture on silent film creators. **Donnell Library Center, 20 W. 53rd St.** (221-7676). 4/14 at noon: "Viewpoint: Left of Center: American Revolutionaries": *Seeing Red;* at 6: "Meet the Makers": screenings by Tony Conrad. 4/19 at noon: "The Celluloid Apple: New York on Film": *Hester Street* (1975), dir. Joan Silver.

PACKER COLLEGIATE INSTITUTE—303 Clinton St., Brooklyn (718-596-7093). $15, series; $5 single ticket. Through 4/16: "Works by Independent Filmmakers." 4/15 at 7:45, films by Ken Jacobs.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. "The Global Village Documentary Festival." 4/16 at 9:45 and 4/21 at 7: *Just One Step: The Great Peace March* (1986), dir. Cathy Zheutlin. 4/17 at 5:15: *Harold Clurman: A Life of Theater*, dir. Thomas Klein and Alan Kaplan; *Sylvia Plath*, dir. Lawrence Pitkethly and Sasha Alpert. 4/16 at 1 and 4/17 at 1: *The Journey*, dir. Peter Watkins. 4/16 at 7:45: *Who Killed Vincent Chin*, dir. Renne Tajama and Christine Choy.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Film Series '88." 4/17 at 1:30: *Bezhin Meadow* (1935), dir. Sergei Eisenstein.

SWISS INSTITUTE—35 W. 67 St. (496-1759). 4/13–24, Mon.–Fri. from 2–8, Sat. and Sun. from 2–6: "Video Program From Switzerland." 4/19 at 8: New York Premier Screening of Jean-Luc Godard's *Grandeur* and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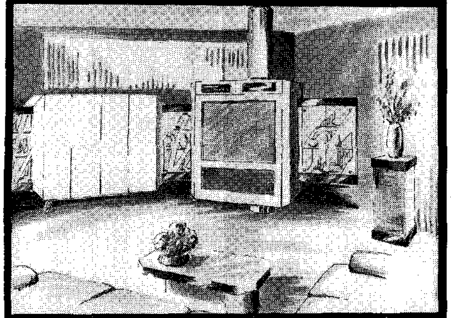

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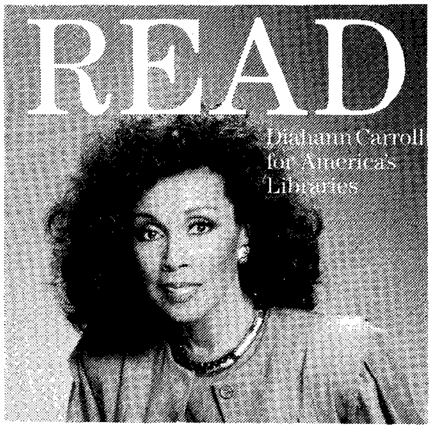

Decay of a Small Film Business (1986); plus a screening of *Passion* (1982).

SYMPHONY SPACE—Broadway at 95th St. (864-5400). $10.4/16 at 8: Columbia University Graduate Film School Screening and Panel Discussion.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Bad Dreams.* #2—*Above the Law.* #3—*Police Academy 5; The Fox and the Hound.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Biloxi Blues.* #2—*Above the Law.* #3—*The Seventh Sign.* #4—*18 Again.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Moonstruck.* #2—*Bad Dreams.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Bad Dreams.* #2—*Above the Law.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *The Seventh Sign.* Through 4/14: *Police Academy 5.* Beg. 4/15: *Retribution.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Beetlejuice.* #2—*Bad Dreams.* #3—Through 4/14: *The Seventh Sign.* Beg. 4/15: *Retribution.* #4—Through 4/14: *The Fox and the Hound; Moonstruck.* Beg. 4/15: *Retribution.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Program Unavailable.

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Beetlejuice.* #2—*Police Academy 5.* #3—*The Seventh Sign.* #4—*Moving.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Bad Dreams.* #2—*Above the Law.* #3—Through 4/14: *Stand and Deliver; The Fox and the Hound.* Beg. 4/15: *Retribution.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Shoot to Kill.* #2—*Masquerade; The Fox and the Hound.* #3—*School Daze.* #4—*Johnny Be Good.* #5—*Beetlejuice.* #6—*Stand and Deliver; Bright Lights, Big City.* #7—*Above the Law.* #8—*Three Men and a Baby.* #9—*Biloxi Blues.* #10—*18 Again.* #11—*Bad Dreams.* #12—*The Seventh Sign.* #13—*Police Academy 5.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Bad Dreams.* #2—*18 Again.* #3—*Stand and Deliver.* #4—Through 4/14: *D.O.A.; The Fox and the Hound.* Beg. 4/15: *Appointment With Death.* #5—Through 4/14: *The Milagro Beanfield War; Johnny Be Good.* Beg. 4/15: *Colors.* #6—Through 4/14: *The Seventh Sign.* Beg. 4/15: *Return to Snowy River.* #7—*Moonstruck.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Milagro Beanfield War.* #2—*Biloxi Blues.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Biloxi Blues.* #2—*Above the Law.* #3—*A New Life.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Moonstruck; Dominick and Eugene.* #2—*D.O.A.; The Unbearable Lightness of Being.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Seventh Sign.* #2—*Good Morning, Vietnam.* #3—*Bad Dreams.* #4—*Beetlejuice.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Above the Law.* #2—*Bad Dreams.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Above the Law.* #2—Through 4/14: *School Daze.* Beg. 4/15: *Retribution.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Above the Law.* #2—Through 4/14: *Biloxi Blues.* Beg. 4/15: *Retribution.* #3—*Beetlejuice.* #4—Through 4/14: *Dominick and Eugene.* Beg. 4/15: *Plain Clothes.* #5—*Bright Lights, Big City.*

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213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Stand and Deliver.* #2—*Biloxi Blues.* #3—*Bright Lights, Big City.* #4—*Bad Dreams.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Milagro Beanfield War.* #2—*18 Again.* #3—*Masquerade; The Fox and the Hound.* #4—*Above the Law.* #5—*Beetlejuice.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*18 Again.* #2—*The Seventh Sign.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Moving.* #2—*Bad Dreams.* #3—*Beetlejuice.* #4—*The Seventh Sign.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*18 Again.* #2—*Bright Lights, Big City.* #3—*Biloxi Blues.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Beetlejuice.* #2—*Above the Law.* #3—*Bad Dreams.* #4—Through 4/14: *The Seventh Sign; The Invisible Kid.* Beg. 4/15: *Retribution.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Biloxi Blues.* #2—*Bright Lights, Big City.* #3—*Above the Law.* #4—*Beetlejuice.* #5—Through 4/14: *A New Life.* Beg. 4/15: *Plain Clothes.* #6—Through 4/14: *The Fox and the Hound; D.O.A.* Beg. 4/15: *Return to Snowy River.* #7—Through 4/14: *The Seventh Sign.* Beg. 4/15: *Retribution.* #8—*Stand and Deliver; The Invisible Kid.* #9—Through 4/14: *Wall Street; Braodcast News.* Beg. 4/15: *Appointment With Death.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Bright Lights, Big City.* #2—*18 Again.* #3—*Above the Law.* #4—*Beetlejuice.* #5—Beg. 4/15: *Biloxi Blues.* Beg. 4/15: *Colors.* #6—Through 4/14: *The Seventh Sign.* Beg. 4/15: *Retribution.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*The Unbearable Lightness of Being.* #2—*The Last Emperor.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Beetlejuice.* #2—*Above the Law.* #3—Through 4/14: *Bright Lights, Big City.* Beg. 4/15: *Colors.* #4—Through 4/14: *The Seventh Sign.* Beg. 4/15: *Retribution.* #5—Through 4/14: *Police Academy 5.* Beg. 4/15: *Stand and Deliver.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Bad Dreams.* #2—*The Seventh Sign.* #3—*Beetlejuice.* #4—*Above the Law.* #5—*Stand and Deliver.* #6—Through 4/14: *Police Academy 5; The Invisible Kid.* Beg. 4/15: *Retribution.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Above the Law.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Biloxi Blues.* #2—*18 Again.* #3—Through 4/14: *The Seventh Sign.* Beg. 4/15: *Return to Snowy River.* #4—Through 4/14: *A New Life.* Beg. 4/15: *Plain Clothes.*

303. CORONA—PLAZA—(639-7722). Through 4/14: *The Milagro Beanfield War.* Beg. 4/15: *Retribution.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Biloxi Blues.* #2—*Beetlejuice.* #3—*Bad Dreams.* #4—Through 4/14: *The Fox and the Hound; D.O.A.* Beg. 4/15: *Appointment With Death.* #5—*Stand and Deliver.* #6—*The Seventh Sign.* #7—Through 4/14: *The Last Emperor; The Invisible Kid.* Beg. 4/15: *Retribution.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Johnny Be Good.* #2—*18 Again.* #3—*Biloxi Blues.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Bad Dreams.* #2—*Beetlejuice.* #3—Through 4/14: *Masquerade; The Invisible Kid.* Beg. 4/15: *Retribution.* #4—Through 4/14: *The Fox and the Hound; Johnny Be Good.* Beg. 4/15: *Appointment With Death.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Biloxi Blues.* #2—*Moonstruck.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Moonstruck.* #2—*Good Morning, Vietnam.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 4/14: *Wall Street; Braodcast News.* Beg. 4/15: *Return to Snowy River.* #2—Through 4/14: *D.O.A.; The Invisible Kid.* Beg. 4/15: *Appointment With Death.* #3—*Above the Law.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Stand and Deliver.* #2—*The Milagro Beanfield War.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Bright Lights, Big City.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Bad Dreams.* #2—*Beetlejuice.* #3—*The Seventh Sign.* #4—Through 4/14: *The Fox and the Hound; Police Academy 5.* Beg. 4/15: *Retribution.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*A New Life.* #2—*Masquerade.* #3—*The Fox and the Hound; 18 Again.* #4—*D.O.A.* #5—*Bad Dreams; Beetlejuice.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 4/14: *Biloxi Blues.* Beg. 4/15: *Stand and Deliver.* #2—Through 4/14: *Bright Lights, Big City.* Beg. 4/15: *The Seventh Sign.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Beetlejuice.* #2—*Above the Law.* #3—Through 4/14: *The Seventh Sign.* Beg. 4/15: *Colors.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*A New Life.* #2—*Bright Lights, Big City.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Beetlejuice.* #2—*Above the Law.* #3—Through 4/14: *The Fox and the Hound;* Beg. 4/15: *The Invisible Kid.* Beg. 4/15: *Retribution.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*The Seventh Sign.* #2—*Bad Dreams; School Daze.*

320. REGO PARK—DRAKE—(457-4002). Through 4/14: *Masquerade.* Beg. 4/15: *Three Men and a Baby.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*A New Life.* #2—*Biloxi Blues.*

STATEN ISLAND

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400. ELTINGVILLE—AMBOY—(356-3800). #1—*Above the Law; The Fox and the Hound.* #2—Through 4/14: *Good Morning, Vietnam.* Beg. 4/15: *Plain Clothes.*

401. NEW DORP—HYLAN—(351-6601). #1—*Bright Lights, Big City.* #2—Through 4/14: *Moonstruck.* Beg. 4/15: *Colors.*

402. NEW DORP—LANE—(351-2110). *Beetlejuice; 18 Again.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Biloxi Blues.* #2—*Bad Dreams.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Beetlejuice.* #2—*Biloxi Blues.* #3—*The Seventh Sign.* #4—*Bright Lights, Big City.* #5—*Bad Dreams.* #6—*Above the Law.* #7—Through 4/14: *Police Academy 5; The Invisible Kid.* Beg. 4/15: *Retribution.* #8—Through 4/14: *A New Life.* Beg. 4/15: *Plain Clothes.* #9—Through 4/14: *Stand and Deliver.* Beg. 4/15: *Appointment With Death.* #10—Through 4/14: *The Fox and the Hound; D.O.A.* Beg. 4/15: *Return to Snowy River.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 4/14: *Three Men and a Baby.* Beg. 4/15: *Good Morning, Vietnam.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Good Morning, Vietnam.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Beetlejuice.* #2—*Above the Law.* #3—Through 4/14: *Police Academy 5.* Beg. 4/15: *Retribution.* #4—*Bad Dreams.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Biloxi Blues.* #2—*Bright Lights, Big City; The Fox and the Hound.* #3—Program Unavailable. #4—Program Unavailable.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Biloxi Blues.* #2—*Johnny Be Good.* #3—*Bad Dreams.* #4—*Beetlejuice.* #5—*The Seventh Sign.* #6—*Moonstruck.* #7—*Bright Lights, Big City.* #8—*Above the Law; The Fox and the Hound.*

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MOVIES

506. GREAT NECK—SQUIRE—(466-2020). #1—*Biloxi Blues.* #2—*Above the Law.* #3—Through 4/14: *The Seventh Sign.* Beg. 4/15: *Retribution.*

507. HEWLETT—HEWLETT—(791-6768). *The Fox and the Hound; D.O.A.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 4/14: *D.O.A.* Beg. 4/15: *Retribution.* #2—*Bad Dreams.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*A New Life.* #2—*Bright Lights, Big City.* #3—*Biloxi Blues; The Fox and the Hound.* #4—*The Milagro Beanfield War.* #5—Through 4/14: *Johnny Be Good.* Beg. 4/15: *Colors.* #6—*Moonstruck; 18 Again.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Bright Lights, Big City.* #2—*Above the Law.* #3—*Moonstruck.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Moonstruck.* #2—*The Last Emperor.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Seventh Sign.* #2—*Bright Lights, Big City.* #3—*Biloxi Blues.* #4—*Masquerade.* #5—*18 Again.* #6—*A New Life; The Fox and the Hound.*

513. LONG BEACH—PARK AVENUE—(432-0576). *The Fox and the Hound.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Beetlejuice.* #2—*Bad Dreams.* #3—Through 4/14: *Johnny Be Good.* Beg. 4/15: *Colors.* #4—Through 4/14: *The Seventh Sign.* Beg. 4/15: *Appointment With Death.*

515. MALVERNE—TWIN—(599-6966). #1—*Three Men and a Baby.* #2—Through 4/14: *The Last Emperor.* Beg. 4/15: *Braodcast News.*

516. MANHASSET—MANHASSET—(627-7887). #1—Through 4/14: *A New Life.* Beg. 4/15: *Return to Snowy River.* #2—*Bad Dreams.* #3—Through 4/14: *Good Morning, Vietnam.* Beg. 4/15: *Plain Clothes.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Bad Dreams.* #2—*The Fox and the Hound; Moonstruck.* #3—*Bright Lights, Big City.* #4—*Biloxi Blues.* #5—Through 4/14: *The Seventh Sign.* Beg. 4/15: *Retribution.* #6—*Beetlejuice.* #7—*18 Again.* #8—Through 4/14: *Police Academy 5.* Beg. 4/15: *Appointment With Death.* #9—Through 4/14: *Stand and Deliver.* Beg. 4/15: *Return to Snowy River.*

518. MASSAPEQUA—PEQUA—(799-6464). *Above the Law.*

519. MERRICK—TWIN—(546-1270). #1—Program Unavailable. #2—Program Unavailable.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Beetlejuice.* #2—*Above the Law.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Moonstruck.* #2—*Masquerade.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Above the Law.* #2—*The Fox and the Hound; Masquerade.* #3—*Biloxi Blues.* #4—*Beetlejuice.* #5—*Bright Lights, Big City.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*A New Life.* #2—*Biloxi Blues.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Dominick and Eugene.* #2—*Moonstruck.* #3—*Au Revoir Les Enfants. (Good-bye, Children.)*

527. SYOSSET—SYOSSET—(921-5810). #1—*Beetlejuice.* #2—Through 4/14: *The Seventh Sign.* Beg. 4/15: *Return to Snowy River.* #3—Through 4/14: *Stand and Deliver.* Beg. 4/15: *Appointment With Death.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Three Men and a Baby.* #2—*Police Academy 5.* #3—*Bad Dreams.* #4—*Beetlejuice.* #5—*School Daze.* #6—*Biloxi Blues.* #7—*Bright Lights, Big City.* #8—*Stand and Deliver.* #9—*Above the Law.* #10—*The Fox and the Hound; Shoot to Kill.* #11—*The Milagro Beanfield War; Johnny Be Good.* #12—*18 Again.* #13—*The Seventh Sign; Masquerade.*

531. WANTAGH—WANTAGH—(781-6969). *Three Men and a Baby.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 4/14: *Beetlejuice.* Beg. 4/15: *Above the Law.* #2—Through 4/14: *The Seventh Sign.* Beg. 4/15: *Retribution.* #3—*Bad Dreams.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Masquerade.* #2—Through 4/14: *The Untouchables.* Beg. 4/15: *Au Revoir Les Enfants. (Good-Bye, Children.)*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 4/14: *Bad Dreams.* Beg. 4/15: *Retribution.* #2—*The Invisible Kid.* #3—*Beetlejuice.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Biloxi Blues.* #2—Through 4/14: *18 Again.* Beg. 4/15: *Biloxi Blues.* #3—Through 4/14: *Wall Street; Braodcast News.* Beg. 4/15: *Return to Snowy River.*

602. BAY SHORE—CINEMA—(665-1722). *The Seventh Sign.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Bright Lights, Big City.* #2—*Above the Law.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Retribution.* #2—*Colors.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Seventh Sign.* #2—*Biloxi Blues.* #3—*Stand and Deliver.* #4—*18 Again.* #5—*Above the Law.* #6—*Moonstruck.* #7—*Johnny Be Good.* #8—*The Fox and the Hound; Masquerade.* #9—*Good Morning, Vietnam.* #10—*Bad Dreams.* #11—*Beetlejuice.* #12—*Bright Lights, Big City.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Bad Dreams.* #2—*Moonstruck.* #3—*Biloxi Blues.* #4—*Good Morning, Vietnam.* #5—*18 Again.* #6—*Masquerade.* #7—*Bright Lights, Big City.* #8—*The Milagro Beanfiled War; D.O.A.* #9—*Johnny Be Good.* #10—*Above the Law.* #11—*Beetlejuice.* #12—*The Seventh Sign.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Three Men and a Baby.* #2—*The Last Emperor; The Fox and the Hound.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Above the Law.* #2—*Beetlejuice.* #3—*Biloxi Blues.* #4—Through 4/14: *Bright Lights, Big City.* Beg. 4/15: *Plain Clothes.* #5—Through 4/14: *Johnny Be Good.* Beg. 4/15: *Return to Snowy River.* #6—Through 4/14: *Police Academy 5.* Beg. 4/15: *Retribution.* #7—*Bright Lights, Big City.* #8—*Bad Dreams.*

611. CORAM—PINE—(698-6442). #1—*Moonstruck.* #2—*Shoot to Kill.* #3—*Masquerade.* #4—*The Last Emperor.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Milagro Beanfield War.* #2—*Biloxi Blues.* #3—*Beetlejuice.* #4—*Bright Lights, Big City.* #5—Through 4/14: *Masquerade.* Beg. 4/15: *Appointment With Death.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck.* #2—*Braodcast News.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Beetlejuice.* #2—*A New Life.* #3—*18Again.* #4—*Moonstruck.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Biloxi Blues.*

618. ISLIP—ISLIP—(581-5200). #1—*The Last Emperor.* #2—*The Fox and the Hound; 18 Again.* #3—*Biloxi Blues.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Above the Law.*

620. LINDENHURST—LINDENHURST—(888-5400). *Three Men and a Baby.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Beetlejuice.* #2—*Biloxi Blues.* #3—*The Fox and the Hound; The Last Emperor.* #4—*18 Again.* #5—*Bad Dreams.* #6—*Bright Lights, Big City; D.O.A.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 4/14: *Three Men and a Baby.* Beg. 4/15: *Vice Versa.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Good Morning, Vietnam.* #2—Through 4/14: *Johnny Be Good.* Beg. 4/15: *Appointment With Death.* #3—Through 4/14: *A New Life.* Beg. 4/15: *Plain Clothes.* #4—*Above the Law.* #5—*Bad Dreams.* #6—Through 4/14: *The Seventh Sign.* Beg. 4/15: *Retribution.* #7—*Biloxi Blues.* #8—*18 Again.* #9—*Bright Lights, Big City.* #10—*Moonstruck.* #11—Through 4/14: *D.O.A.* Beg. 4/15: *Return to Snowy River.* #12—*The Invisible Kid.* #13—*Beetlejuice.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 4/14: *Police Academy 5.* Beg. 4/15: *A New Life.* #2—Through 4/14: *Three Men and a Baby.* Beg. 4/15: *Johnny Be Good.* #3—Through 4/14: *Vice Versa.* Beg. 4/15: *The Seventh Sign.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Masquerade.* **WEST**—*The Fox and the Hound; Above the Law.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 4/14: *Manon of the Spring*. Beg. 4/15: *Jean de Florette.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Above the Law*. #2—*Beetlejuice*. #3—*The Seventh Sign; Moonstruck.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 4/14: *Moonstruck*. Beg. 4/15: *Retribution.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Above the Law*. #2—Through 4/14: *Beetlejuice*. Beg. 4/15: *Plain Clothes*. #3—*Bad Dreams*. #4—Through 4/14: *The Seventh Sign*. Beg. 4/15: *The Manchurian Candidate*. #5—Through 4/14: *18 Again*. Beg. 4/15: *Retribution.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Bright Lights, Big City*. #2—*18 Again*. #3—*Beetlejuice.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Fox and the Hound; Moonstruck*. #2—*Good Morning, Vietnam.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*A New Life*. #2—*Biloxi Blues.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Bright Lights, Big City.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Bright Lights, Big City*. #2—*Biloxi Blues.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Seventh Sign*. #2—*The Milagro Beanfield War*. #3—Through 4/14: *A New Life*. Beg. 4/15: *Retribution.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Bright Lights, Big City*. #2—Through 4/14: *The Seventh Sign*. Beg. 4/15: *Return to Snowy River.*

704. HARRISON—CINEMA—(835-5952). *Shoot to Kill.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Biloxi Blues*. #2—*Masquerade*. #3—*Three Men and a Baby*. #4—*Bad Dreams.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Above the Law*. #2—*Moonstruck; The Fox and the Hound*. #3—*The Seventh Sign*. #4—*18 Again*. #5—*The Milagro Beanfield War*. #6—*Bad Dreams*. #7—*Biloxi Blues*. #8—*Beetlejuice*. #9—*Stand and Deliver*. #10—*Bright Lights, Big City.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Biloxi Blues.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Beetlejuice*. #2—*Above the Law*. #3—*Bad Dreams*. #4—Through 4/14: *The Fox and the Hound; The Invisible Kid*. Beg. 4/15: *Retribution.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 4/14: *18 Again*. Beg. 4/15: *Colors*. #2—*The Fox and the Hound; Beetlejuice*. #3—*Above the Law*. #4—Through 4/14: *Good Morning, Vietnam*. Beg. 4/15: *Plain Clothes*. #5—*Moonstruck.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Good Morning, Vietnam.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Above the Law*. #2—*The Seventh Sign.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Good Morning, Vietnam*. #2—*Three Men and a Baby*. #3—*Shoot to Kill.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Above the Law*. #2—*Bright Lights, Big City*. #3—*18 Again*. #4—*Bad Dreams; The Fox and the Hound.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Good Morning, Vietnam*. #2—*The Milagro Beanfield War*. #3—*A New Life*. #4—*Beetlejuice.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Biloxi Blues.*

718. RYE—RYE RIDGE—(939-8177). #1—*Moonstruck*. #2—Through 4/14: *A New Life*. Beg. 4/15: *Plain Clothes.*

719. SCARSDALE—FINE ARTS—(723-6699). *The Last Emperor.*

720. SCARSDALE—PLAZA—(725-0078). Through 4/14: *Good Morning, Vietnam*. Beg. 4/15: *The Last Emperor.*

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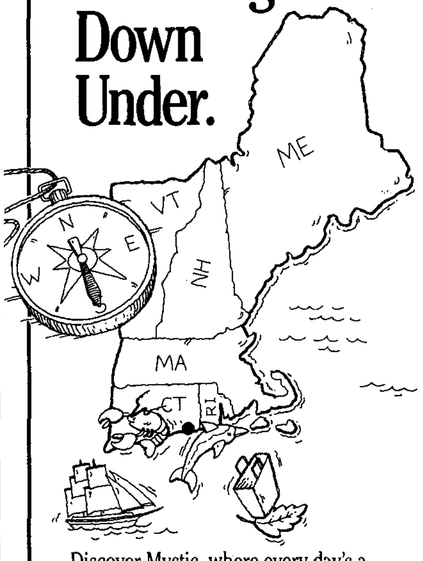

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721. WHITE PLAINS—GALLERIA—(997-8198). #1—*18 Again.* #2—*Above the Law.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Moonstruck.* #2—*D.O.A.* #3—*Bright Lights, Big City.* #4—*Beetlejuice.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Above the Law.* #2—Through 4/14: *Johnny Be Good.* Beg. 4/15: *Colors.* #3—Through 4/14: *The Fox and the Hound; Police Academy 5.* Beg. 4/15: *Plain Clothes.* #4—*Bad Dreams.* #5—*Biloxi Blues.* #6—*Stand and Deliver.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*The Seventh Sign.* #2—*Beetlejuice.* #3—*Above the Law.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 4/14: *The Fox and the Hound; Moonstruck.* Beg. 4/15: *Retribution.* #2—*Bad Dreams.* #3—*Above the Law.* #4—*Bright Lights, Big City.* #5—*The Seventh Sign.* #6—Through 4/14: *Johnny Be Good.* Beg. 4/15: *Stand and Deliver.* #7—*Biloxi Blues.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Three Men and a Baby.* #2—*The Last Emperor.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*Johnny Be Good.* #2—*Beetlejuice.* #3—*Masquerade.* #4—*D.O.A.* #5—*The Milagro Beanfield War.*

755. NEW CITY—TOWN—(634-5100). #1—*Biloxi Blues.* #2—*Bright Lights, Big City.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Beetlejuice.* #2—*Bad Dreams.*

757. NYACK—CINEMA EAST—(358-6631). *Moonstruck.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*18 Again; The Fox and the Hound.* #2—*Bright Lights, Big City.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Bad Dreams.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Three Men and a Baby.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Moonstruck.* #2—*The Seventh Sign.*

763. STONY POINT—9 W—(942-0303). *A New Life; Johnny Be Good.*

764. SUFFERN—LAFAYETTE—(357-6030). *The Fox and the Hound; Hope and Glory.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Johnny Be Good.* #2—*Biloxi Blues.*

801. DANBURY—CINE—(743-2200). #1—*A New Life.* #2—*18 Again; Moonstruck.* #3—*D.O.A.*

802. DANBURY—CINEMA—(748-2923). #1—*Above the Law.* #2—*Bright Lights, Big City.*

803. DANBURY—PALACE—(748-7496). #1—*Beetlejuice.* #2—*Bad Dreams.* #3—*The Seventh Sign.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Johnny Be Good.* #2—*Bad Dreams.*

806. FAIRFIELD—COUNTY—(334-1411). *The Seventh Sign; The Fox and the Hound.*

807. GREENWICH—CINEMA—(869-6030). #1—*Biloxi Blues.* #2—*The Unbearable Lightness of Being.*

808. GREENWICH—PLAZA—(869-4030). #1—*A New Life.* #2—*Bright Lights, Big City.* #3—*Stand and Deliver.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Beetlejuice.* #2—Through 4/14: *Good Morning, Vietnam.* Beg. 4/15: *The Last Emperor.*

810. NORWALK—CINEMA—(838-4504). #1—*Beetlejuice.* #2—*The Seventh Sign.*

811. NORWALK—NORWALK—(866-9202). *Bad Dreams.*

812. RIDGEFIELD—CINEMA—(438-3338). *The Fox and the Hound; Hope and Glory.*

813. SOUTH NORWALK—SONO—(866-9202). 4/13–14: *Fanny; Marius; César.* 4/15–18: *Jean de Florette* and *Manon of the Spring.* 4/19–21: "The Computer Animation Show."

814. SPRINGDALE—STATE—(325-0250). Closed for renovations.

815. STAMFORD—AVON—(324-9205). #1—*Bad Dreams.* #2—*The Seventh Sign.*

816. STAMFORD—CINEMA—(324-3100). #1—*Beetlejuice.* #2—*18 Again.* #3—*Police Academy 5; D.O.A.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*Above the Law; The Fox and the Hound.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Johnny Be Good.* #2—*The Seventh Sign.* #3—*Bad Dreams.* #4—*The Fox and the Hound; Police Academy 5.* #5—*Bright Lights, Big City.* #6—Through 4/14: *Three Men and a Baby.* Beg. 4/15: *Return to Snowy River.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Beetlejuice.* #2—*Police Academy 5.* #3—*A New Life.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Biloxi Blues.* #2—*Bright Lights, Big City.* #3—(227-9619). *D.O.A.* #4—(226-6666). *A New Life; The Fox and the Hound.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *Above the Law.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Moonstruck.* #2—*Police Academy 5; 18 Again.* #3—*Bright Lights, Big City.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Bad Dreams.* #2—*Biloxi Blues.*

902. JERSEY CITY—NEWPORT—(626-3200). #1—*Bright Lights, Big City.* #2—*The Milagro Beanfield War.* #3—*Beetlejuice.* #4—*Above the Law.* #5—*Police Academy 5.* #6—*Masquerade.* #7—*Johnny Be Good.* #8—*18 Again.* #9—*Masquerade; The Fox and the Hound.*

903. JERSEY CITY—STATE—(653-5200). #1—*Beetlejuice.* #2—*Above the Law.* #3—Through 4/14: *The Fox and the Hound; The Invisible Kid.* Beg. 4/15: *Retribution.* #4—*The Seventh Sign.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*The Milagro Beanfield War.* #2—*The Seventh Sign.* #3—*Johnny Be Good.* #4—*Moonstruck.* #5—*Masquerade.* #6—*18 Again.* #7—*Biloxi Blues.* #8—*Above the Law.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Bright Lights, Big City.* #2—*Police Academy 5.* #3—*A New Life.* #4—*Good Morning, Vietnam.* #5—*Bad Dreams.* #6—*Beetlejuice.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Moonstruck; Johnny Be Good.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Through 4/14: *Bright Lights, Big City.* Beg. 4/15: *Colors.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Above the Law.* #2—*The Seventh Sign.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Bad Dreams.*

913. IRVINGTON—CASTLE—(372-9324). #1—*The Untouchables; Shoot to Kill.* #2—*School Daze.*

914. LIVINGSTON—COLONY—(992-0800). Through 4/14: *Moonstruck.* Beg. 4/15: *Return to Snowy River.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Beetlejuice.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*Biloxi Blues.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Biloxi Blues.* #2—Through 4/14: *18 Again.* Beg. 4/15: *Return to Snowy River.* #3—*Moonstruck.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Beetlejuice.* #2—*School Daze.* #3—Through 4/14: *Johnny Be Good.* Beg. 4/15: *Stand and Deliver.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Bright Lights, Big City.* #2—*Moonstruck.* #3—*Wall Street; Broadcast News.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Seventh Sign.* #2—Through 4/14: *A New Life.* Beg. 4/15: *Appointment With Death.* #3—*The Last Emperor.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Bad Dreams.* #2—*Above the Law.* #3—*A New Life.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Fox and the Hound; The Last Emperor.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Moonstruck.* #2—*Biloxi Blues.*

932. ELIZABETH—ELMORA—(352-3483). *Beetlejuice.*

933. LINDEN—QUAD—(925-9787). #1—*Moonstruck; The Fox and the Hound.* #2—*18 Again.* #3—*Johnny Be Good; Biloxi Blues.* #4—*Bright Lights, Big City.*

935. UNION—LOST PICTURE SHOW—(964-4497). Through 4/14: *Dominick and Eugene.* Beg. 4/15: *Au Revoir Les Enfants. (Good-Bye, Children.)*

936. UNION—UNION—(686-4373). #1—*A New Life.* #2—*Masquerade.*

937. WESTFIELD—RIALTO—(232-1288). #1—*The Seventh Sign.* #2—Through 4/14: *The Fox and the Hound; Police Academy 5.* Beg. 4/15: *Retribution.* #3—*Bad Dreams.*

938. WESTFIELD—TWIN—(654-4720). #1—*D.O.A.; Beetlejuice.* #2—*Johnny Be Good.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Johnny Be Good.* #2—*Bright Lights, Big City.*

951. CLOSTER—CLOSTER—(768-8800). *A New Life.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*18 Again.* #2—*Biloxi Blues.* #3—*A New Life.* #4—*Beetlejuice.*

953. EMERSON—TOWN—(261-1000). #1—*The Seventh Sign.* #2—*Bright Lights, Big City.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Broadcast News; Wall Street.* #2—Through 4/14: *The Fox and the Hound; The Invisible Kid.* Beg. 4/15: *Retribution.*

955. FAIRVIEW—TWIN—(941-2424). #1—*The Seventh Sign.* #2—*Bright Lights, Big City.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 4/14: *Moonstruck.* Beg. 4/15: *Retribution.* #2—*Above the Law.*

958. OAKLAND—TWIN—(337-4478). #1—*Above the Law.* #2—*Beetlejuice.*

959. PARAMUS—CINEMA 35—(845-5070). *The Seventh Sign.*

960. PARAMUS—DRIVE-IN—(368-1440). Program Unavailable.

961. PARAMUS—BERGEN MALL—(845-4449). *D.O.A.; The Fox and the Hound.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Biloxi Blues.* #2—*Good Morning, Vietnam.* #3—*The Milagro Beanfield War.* #4—*Johnny Be Good.* #5—*Masquerade.* #6—*Above the Law.* #7—*Bad Dreams.* #8—*Bright Lights, Big City.* #9—*Moonstruck.* #10—*Stand and Deliver.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*18 Again.* #2—*Three Men and a Baby.* #3—*Beetlejuice.*

964. RAMSEY—CINEMA—(825-2090). *Bright Lights, Big City.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Bright Lights, Big City.* #2—*18 Again.* #3—*A New Life.* #4—*D.O.A.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Good Morning, Vietnam.* #2—*The Fox and the Hound; Police Academy 5.* 4/17 at 8: *Barfly.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Fox and the Hound; The Seventh Sign.* #2—*18 Again; Beetlejuice.* #3—*The Unbearable Lightness of Being.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Moonstruck.* #2—*Masquerade.* #3—*Vice Versa.* #4—*Three Men and a Baby.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—Through 4/14: *Good Morning, Vietnam.* Beg. 4/15: *Stand and Deliver.* #2—*Moonstruck.* #3—*Biloxi Blues.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Above the Law.* #2—*Beetlejuice.* #3—Through 4/14: *The Fox and the Hound; The Invisible Kid.* Beg. 4/15: *Return to Snowy River.* #4—*Bad Dreams.*

BRIEF
MOVIE
REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

ABOVE THE LAW—(1 hr. 44 min.; 1988) A Chicago police detective finds himself swept up into an international covert operation involving his former CIA associates. With Steven Seagal and Pam Grier. Screenplay by Seagal and Andrew Davis. Dir. Davis. R. **20, 31, 53, 67, 90, 92, 100, 101, 103, 111, 112, 204, 208, 209, 210, 214, 218, 219, 220, 222, 300, 301, 309, 316, 318, 400, 406, 503, 505, 506, 510, 518, 520, 523, 530, 532, 603, 606, 608, 610, 619, 625, 627, 631, 634, 706, 708, 709, 711, 714, 721, 723, 724, 724, 802, 817, 822, 902, 903, 904, 911, 921, 956, 958, 962, 972**

APPOINTMENT WITH DEATH—(1 hr. 42 min.; 1988) Agatha Christie's intrepid sleuth, Hercule Poirot, solves a murder mystery set amid the archaeological ruins of Palestine. With Peter Ustinov, Lauren Bacall, and John Gielgud. Screenplay by Anthony Shaffer, Peter Buckman, and Michael Winner. Dir. Winner. PG. **60, 200, 219, 304, 306, 309, 406, 514, 517, 527, 612, 625, 920**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö) enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **11, 45, 526, 533, 935**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; their faith is untested, and though they couldn't be more harmless, we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **82**

BAD DREAMS—(1 hr. 40 min.; 1988) A horror about the sole survivor of the mass suicide of a mystic cult who awakens from a coma to find that the other members of the cult are dead, but not gone. With Jennifer Rubin and Bruce Abbott. Screenplay by Andrew Fleming and Steven de Souza. Dir. Fleming. R. **3, 5, 33, 66, 89, 90, 92, 100, 102, 103, 106, 111, 112, 200, 207, 208, 213, 216, 218, 300, 304, 306, 312, 313, 319, 404, 406, 503, 505, 508, 514, 516, 517, 530, 532, 600, 606, 608, 610, 621, 625, 634, 705, 706, 708, 714, 723, 724, 756, 760, 803, 805, 811, 815, 818, 901, 905, 912, 921, 937, 962, 972**

BEETLEJUICE—(1 hr. 40 min.; 1988) A couple of young homebody ghosts call upon a crazy exorcist demon to rid their house of obnoxious, trendy humans. With Michael Keaton, Alec Baldwin, and Geena Davis. Screenplay by Michael McDowell and Larry Wilson. Dir. Tim Burton. PG-13. **7, 25, 33, 85, 90, 106, 108, 112, 207, 210, 214, 216, 218, 219, 220, 222, 300, 304, 306, 312, 313, 316, 318, 402, 406, 503, 505, 514, 517, 520, 523, 527, 530, 532, 600, 606, 608, 610, 612, 616, 621, 625, 631, 634, 635, 706, 708, 709, 715, 722, 724, 753, 756, 803, 809, 810, 816, 819, 902, 903, 905, 915, 918, 932, 938, 952, 958, 963, 969, 972**

BELLMAN AND TRUE—(1 hr. 42 min.; 1988) A computer systems engineer is tricked by a ruthless gang into decoding classified information that will enable them to rob one of England's largest banks. With Bernard Hill and Kieran O'Brien. Screenplay by Desmond Lowden, Richard Loncraine, and Michael Wearing. Dir. Loncraine. R. **43**

BILOXI BLUES—(1 hr. 58 min.; 1988) The Mike Nichols production, with cinematography by Bill Butler, set design by Paul Sylbert, and costumes by Ann Roth, is easily the smoothest, best looking of the many movie adaptations of Neil Simon's plays. What's astonishing and exasperating, however, is that Simon, who wrote the screenplay, has further tamed material that lacked wildness and power to begin with. In this second installment of Simon's autobiographical trilogy, the hero, Eugene Morris Jerome (Matthew Broderick), having escaped from his mother's house in Brighton Beach, enters the wartime Army clutching his journal, a wisecracking Jewish boy without the slightest bit of sensual or social experience behind him. For Eugene, and for his fellow New York Jew Arnold Epstein (Corey Parker), the Army is an introduction to the exotic, threatening, *goyishe* world of chipped beef on toast, anti-Semitism (sometimes genial, sometimes not), physical discomfort, and women. Simon has good dramatic material, but he compromises it, dropping or softening the conflicts between Epstein and Jerome and between Epstein and the Army, as personified by the maniacal disciplinarian Sergeant Toomey. As Toomey, Christopher Walken speaks quietly, delivering his tirades in an ironical manner, as if he were too civilized for the words he has to say. The movie has almost no dramatic power at all—it's charming but gutless. (3/28/88) PG-13. **20, 22, 35, 53, 65, 87, 101, 112, 203, 204, 210, 217, 219, 220, 302, 304, 305, 307, 315, 322, 404, 406, 504, 505, 506, 509, 512, 517, 523, 525, 530, 601, 601, 606, 608, 610, 612, 617, 618, 621, 625, 637, 700, 705, 706, 707, 716, 723, 724, 755, 800, 807, 820, 901, 904, 916, 917, 931, 933, 952, 962, 971**

BRIGHT LIGHTS, BIG CITY—(1 hr. 45 min.; 1988) Jay McInerney's brittle, jokey, little state-of-the-yup novel about a young man's crisis has been turned into a mistakenly earnest and heartfelt movie by director James Bridges. Michael J. Fox, miscast, and looking like a mutt that's been locked out for the night and rained on, is Jamie Conway (the hero with no name in the novel), who almost comes apart when he loses his wife, a bubble-headed model (Phoebe Cates), and his job at a serious weekly magazine (i.e., *The New Yorker*). In a week of pleasure seeking that always ends in misery, Jamie, led by his nighttime mentor, Tad Allagash (Kiefer Sutherland), snorts enough cocaine to support General Noriega and six colonels in the south of France, but he never gets high. Instead, he thinks of his dead mother (Dianne Wiest, who gives her deathbed scene everything she's got). The scenes at *The New Yorker* are not bad; Jason Robards does a brilliant cameo as a rumbling old alcoholic literary man kept alive by memories of Bill Faulkner and "Bunny" Wilson. But that's about it, as far as pleasure goes. With Swoosie Kurtz, Frances Sternhagen, and Tracy Pollan. McInerney did the adaptation himself. Music by Donald Fagen. (4/11/88) R. **11, 32, 36, 67, 85, 112, 210, 213, 217, 219, Read 220, 222, 311, 315, 317, 401, 406, 504, 505, 509, 510, 512, 517, 523, 530, 603, 606, 608, 610, 610, 612, 621, 625, 635, 638, 700, 703, 706, 714, 722, 724, 755, 759, 802, 808, 818, 820, 900, 902, 905, 910, 919, 933, 950, 953, 955, 962, 964, 967**

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) This chatty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. feels like the best TV sitcom ever made. The wiry, energetic Holly Hunter, a sort of female Mickey Rooney, stars as Jane Craig, an obsessively ethical person who cheats herself out of happiness. Two men admire her and struggle for her love; Aaron Altman (Albert Brooks), an ace reporter who tries, and fails, to be an anchorman, and whose professional and romantic failure is turning him into an embittered spoilsport; and Tom Grunick, (William Hurt), a rather ignorant yet shrewdly calculating smoothie who ascends to power because he's perfect for television. Writer-director James L. Brooks is observant and funny about such things as ambition and self-interest, and he mixes the romantic stresses right into the working day. But Brooks can't break free of the cloying side of his TV background. The characters analyze their feelings constantly until the movie seems more like therapy than drama. And *Broadcast News* is too moralistic about the corruptions of "entertainment" in TV news—as if entertainment and show-business (for instance, Edward R. Murrow's glamorous, smoke-enshrouded theatricality) were not endemic from the beginning. Yet none of this stops the movie from being great fun. (1/4/88) R. **54, 219, 309, 601, 919, 954**

COLORS—(2 hr.; 1988) Reviewed in this issue. R. **67, 200, 220, 222, 316, 401, 509, 514, 604, 709, 723, 910**

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CONSUMING PASSIONS—(1 hr. 40 min.; 1988) A comedy about an ambitious but inept management trainee who has some sticky adventures at the chocolate factory where he works. With Vanessa Redgrave, Tyler Butterworth, and Sammi Davis. Screenplay by Paul D. Zimmerman and Andrew Davies. Dir. Giles Foster. R. **50**

D.O.A.—(1 hr. 40 min.; 1988) A college professor who has been poisoned with a fatal, slow-acting toxin searches for his would-be killer. With Dennis Quaid, Meg Ryan, and Daniel Stern. Screenplay by Charles Edward Pogue. Dir. Rocky Morton and Annabel Jankel. R. **21, 41, 200, 206, 219, 304, 309, 313, 406, 507, 508, 608, 621, 625, 722, 753, 801, 816, 820, 938, 961, 967**

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally-handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. **84, 206, 210, 526, 935**

18 AGAIN—(1 hr. 39 min.; 1988) A comedy based on George Burns's song *I Wish I Was 18 Again.* With Burns, Tony Roberts, and Red Buttons. Screenplay by Josh Goldstein and Jonathan Prince. Dir. Paul Flaherty. PG. **34, 40, 62, 101, 112, 200, 214, 215, 217, 220, 302, 305, 313, 402, 509, 512, 517, 530, 601, 606, 608, 616, 618, 621, 625, 634, 635, 706, 709, 714, 721, 759, 801, 816, 900, 902, 904, 917, 933, 952, 963, 967, 969**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **84**

FRANTIC—(1 hr. 50 min.; 1988) For an hour, Roman Polanski's neo-Hitchcockian thriller is first-rate. The hero, Dr. Richard Walker (Harrison Ford), arrives in Paris for a medical conference. As he takes a shower on the first day, his wife Sondra (Betty Buckley) is kidnapped from their hotel. Left with only a few opaque clues, Walker, stoned with jet lag, gets teased, kicked, and led around by the nose. He's the classic hapless American abroad, the bull in the faience shop. Polanski and screenwriter Gérard Brach are amused by the spectacle of this man slapping his tail on the deck, but they also admire him. He's persistent and tough, and his very literal-mindedness may be a form of strength. In the first hour or so, Polanski works in a pleasingly methodical way, moving the camera with majestic control, accompanying Walker stealthily into dark, dangerous rooms. He gives the movie some physical gravity and matter-of-factness as well as violent jolts. But *Frantic* disintegrates. A standard chic French movie girl (Emmanuelle Seigner) comes on; the villans are unmemorable; and Polanski's stern control degenerates into slapstick violence and incoherent shootouts. And there's something else wrong: Harrison Ford gives a grimly monotonous performance; his heavy-handedness wears out one's pleasure. (3/14/88) R. **7**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, i conceivable error of patronizing the Vietnamese. the end, Robin Williams is cool and everyone el isn't. So what? With Bruno Kirby. (1/4/88) R. **2 36, 51, 207, 308, 400, 501, 502, 516, 606, 608, 62 636, 709, 710, 713, 715, 720, 809, 905, 962, 96 971**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, tl disreputable camp master from Baltimore, in an u characteristically mellow mood. Back in 1962, Balt more was still racist and mean, but, in this hap myth, integration was spear-headed by a bunch sweetie-pie white girls who wanted to dance to bla music and dance with black boys. The heroine, Mi Tracy Turnblad (bouncy little Ricki Lake), a libid nous teen who sprays fragrant-smelling glue on h hair, struggles to become the teen queen of Baltimor Her rival: the odious Amber Von Tussle, who wea colorless wax on her lips. The movie, as you may ha gathered, is a cracked version of a teen flick from tl fities. Waters keeps the dances in the proper peric style, inventing a few steps of his own for fun. In a this, he's lost his old willingness to ridicule: He *lik* these people. An unsuspecting moviegoer who wa ders into the picture might think he was losing h mind, but really, it's perfectly pleasant entertainmen Photographed in ugly plastic colors. With Waters superstar Divine, who plays Tracy's mother, ironin endlessly ironing, Sonny Bono (deplorable), and Del bie Harry (a little better). Pia Zadora shows up in black wig as a beatnik. (2/29/88) PG. **5, 87**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boo man's shockingly happy memoir of growing up du ing the blitz. At the beginning of the war, the seven year-old Boorman—called Bill Rohan (Sebastian Ric Edwards) in the movie—lives with his parents in dreary London suburb of semi-detached row house The bombs fall and the houses crack open, revealing treasure chest of riches. The boys play about them joy ously, and life stirs in the ruins. The picture is proba bly as good as a vignette movie without an active lead ing character could be. Individually, the episodes ar very fine, but they don't add up to something power ful. Bill is a silent, sensitive boy—an observer, not hero. Boorman doesn't create a plot around him— conflict, say, with his unhappily married parents. Bil has no secret life that matters. In the end, Boorman' blithe countermyth of the blitz is wonderful in spot but weightless on the whole. With Sarah Miles, Ia Bannen. (10/26/87) PG-13. **11, 42, 764, 812**

THE INVISIBLE KID—(1 hr. 44 min.; 1988) When failed science experiment turns a young student invisible, he finds the girls are more attracted to him. Wit Jay Underwood and Karen Black. Written and directed by Avery Crounse. PG. **33, 218, 219, 300, 304, 306, 318, 406, 600, 625, 708, 903, 954, 972**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **4, 630, 813**

JOHNNY BE GOOD—(1 hr. 26 min.; 1988) A small-town football star is showered with gifts and bribes when he is recruited by the big-name colleges. With Anthony Michael Hall and Robert Downey Jr. Written by Steve Zacharias, Jeff Buhai, and David Obst. Dir. Bud Smith. PG-13. **36, 112, 200, 305, 306, 505, 509, 514, 530, 606, 608, 610, 625, 626, 723, 724, 753, 763, 800, 805, 818, 902, 904, 906, 918, 933, 938, 950, 962**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? (11/30/87) PG-13. **6, 46, 221, 304, 511, 601, 609, 611, 618, 621, 719, 720, 725, 809, 920, 930**

MASQUERADE—(1 hr. 36 min.; 1988) The kind of densely plotted, perverse, and tricky thriller about sex and greed that Hollywood used to make five times a year in the late forties. Bob Swaim (*La Balance*), working from a screenplay by Dick Wolf, has directed the picture with surprising delicacy and also a velvety smoothness of camera technique that he hasn't shown in the past. We shall not reveal any of the plot, but the elements are: a huge Hamptons fortune up for grabs; a young Dune Road heiress (oval-faced Meg Tilly) whose soft, quiet vulnerability gives way, now and then, to a healthy streak of willfullness; her vicious, alcoholic stepfather (John Glover); a smooth-limbed, amoral young yacht racer (pussycat Rob Lowe, adequate for once) who marries the heiress, with ambiguous intent; and a blond, square-jawed local cop (Doug Savant) who has loved her since he was a child. *Masquerade* was shot by the masterly British cinematographer David Watkin, who produces a flawless, high-Wasp *Architectural Digest* style that is also an accurate rendering of the glamorous diffuse light of eastern Long Island. (4/11/88) R. **36, 60, 85, 112, 214, 306, 313, 320, 512, 521, 523, 530, 533, 606, 608, 611, 612, 627, 705, 753, 902, 902, 904, 936, 962, 970**

IE MILAGRO BEANFIELD WAR—(1 hr. 55 min.; 1988) It's not sufficient to say that this Robert Redford picture will seem marvelous to anyone who adores Pete Seeger and singing around a campfire—though the statement, as far as it goes, is true enough. Despite the crippling virtue of his theme—the revolt of Mexican-American dirt farmers against corrupt big-time developers in the Southwest—Redford has managed to inject antic bits of personality and wit into the work of his large cast. As *Ordinary People* demonstrated, he is a good director of actors. On the other hand, trying for a tone of "Latin" fantasy and magic, he's severely hampered by general cautiousness and an overly literal mind. Which is a shame, since the movie is obviously a labor of love. Starring Chick Vennera, Ruben Bladés, Sonia Braga, John Heard, and Richard Bradford. Based on a novel by John Nichols. (4/11/88) R. **10, 61, 83, 200, 203, 214, 303, 310, 509, 530, 608, 612, 702, 706, 715, 753, 902, 904, 962**

HE MODERNS—(2 hr. 6 min.; 1988) A look at the lives of *Les Artists* of Paris in the twenties. With Keith Carradine, Linda Fiorentino, and Genevieve Bujold. Screenplay by Alan Rudolph and Jon Bradshaw. Dir. Rudolph. **49**

MOONSTRUCK—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors to develop complete characterizations. Cher is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **24, 37, 52, 66, 85, 102, 106, 200, 206, 301, 307, 308, 401, 505, 509, 510, 511, 517, 521, 526, 606, 608, 611, 613, 616, 625, 631, 633, 636, 706, 709, 718, 722, 724, 757, 762, 801, 817, 821, 900, 904, 906, 914, 916, 917, 919, 931, 933, 956, 962, 970, 971**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. In the end, the messiness of life saves him from despair. Dir. Lasse Hallström. (5/11/87) **81**

A NEW LIFE—(1 hr. 44 min.; 1988) A romantic comedy that follows the adventures of a man and a woman as they separate and enter the frightening but funny world of blind dates and new relationships. With Alan Alda, Ann-Margret, and Hal Linden. Written and directed by Alan Alda. PG-13. **24, 64, 80, 204, 219, 302, 313, 317, 322, 406, 509, 512, 516, 525, 616, 625, 626, 637, 702, 715, 718, 763, 801, 808, 819, 820, 905, 920, 921, 936, 951, 952, 967**

NIGHT ZOO—(1 hr. 55 min.; 1987) A thriller mixing drugs, crooked cops, and the underworld with an intimate drama about a young man's effort to make peace with his dying father. With Roger Le Bel, Gilles Maheu, and Jerry Snell. Written and directed by Jean-Claude Lauzon. **55**

OFF LIMITS—(1 hr. 39 min.; 1988) Lousy and crude, yet still a lot of fun. In Saigon in 1968, two men (Willem Dafoe and Gregory Hines) from the Army's Criminal Investigation Division try to maintain order in a city that has become an infinitely tawdry version of an American tenderloin. It's just after the Tet Offensive and the Americans are going a little mad; "Law and order" has become a joke, and along Tu Do Street, an American officer is murdering the bar girls. The movie is nothing more than *Saigon Vice* crossed with *Lethal Weapon Goes to 'Nam,* but the atmosphere of craziness is satisfying in a low way. Writer-director Christopher Crowe doesn't create enough of the sultry, degraded whorehouse life of Saigon; he doesn't show how men who think they can get away with anything might regard the prostitutes as a temptation to violence. The movie is too conventionally conceived as a whodunit. Still, the stars are amusing together. Hines, muscled up, has developed into a credible action performer. (3/221/88) R. **30**

PLAIN CLOTHES—(1 hr. 40 min.; 1988) When a teacher is stabbed at a high school, a young detective goes undercover and poses as a student to prove his brother's innocence. With Arliss Howard, Suzy Amis, and Robert Stack. Screenplay by A. Scott Frank. Dir. Martha Coolidge. PG. **37, 210, 219, 302, 400, 406, 516, 610, 625, 634, 709, 718, 723**

PLAYING AWAY—(1 hr. 40 min.; 1987) A English comedy about the cultural clash between a group of West Indians from Brixton who visit a group of affluent Surrey villagers to play a cricket match in celebration of "Third World Week." With Norman Beaton, Robert Urquhart, and Helen Lindsay. Screenplay by Caryl Phillips. Dir. Horace Ovè. R. **82**

THE POINTSMAN—(1 hr. 36 min.; 1988) In Dutch and French, Eng. subtitles. The drama of the evolving relationship between a lonely railway signalman and a mysterious woman who is forced by circumstances to stay with him for a year. With Stephane Excoffier and Jim Van Der Woude. Screenplay by George Brugmans, Hans de Wolf, and Jos Stelling. Dir. Stelling. R. **81**

POLICE ACADEMY 5—(1 hr. 35 min.; 1988) The cadets drop in on Miami Beach. With Bubba Smith and David Graf. Written by Stephen J. Curwick. Dir. Alan Myerson. PG. **52, 100, 104, 108, 112, 222, 300, 312, 406, 503, 517, 530, 610, 626, 723, 816, 818, 819, 900, 902, 905, 937, 968**

RETRIBUTION—(1 hr. 44 min.; 1988) A thriller about a man whose body is possessed by the soul of a murder victim who uses it to wreak vengeance. With Dennis Lipscomb and Hoyt Axton. Screenplay by Lee Wasserman and Guy Magar. Dir. Magar. R. **33, 104, 106, 106, 111, 209, 210, 218, 219, 220, 222, 300, 303, 304, 306, 312, 318, 406, 503, 506, 508, 517, 532, 600, 604, 610, 625, 633, 634, 702, 708, 724, 903 937, 954, 956**

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★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) An intellectually exciting comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy is a young London accountant; his English wife Rosie is a left-wing writer and social worker. As a riot rages around their London apartment, Sammy's father, Rafi, a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. Its intellectual luridness is both exhilarating and dismaying. (11/9/87) R. **4**

SCHOOL DAZE—(1 hr. 50 min.; 1988) A mess. Spike Lee tries to make a black *Animal House* with music, but he's too smart and humane for the frat-house rituals and gibberish he puts on the screen, and he mucks up his own movie. At an all-black middle-class college in the South, the student body is split between the dark-skinned blacks (the Jigaboos), who want to make the school divest itself of its South African holdings, and the lighter-skinned, more affluent students (the Wannabees, as in "wannabee white"), who gather around the frat house Gamma Phi Gamma, and who want to have a good time and win high-paying jobs. In truth, neither side is very appealing. The conflict is fought out verbally and in a couple of dance numbers, but Lee doesn't make the choreographic styles distinctive enough. "Dazed" is the word for the movie: The sequences jam into each other rudely; the major characters aren't developed, and the girls are treated scandalously, as mere back-up to the men. Spike Lee's heart isn't in it—he gives the show away by casting himself as Half-Pint, a Jig who wants to join Gamma Phi Gamma so badly he's almost ceased being a person. After the fifth frat-house scene, monotony sets in; you want to go on to another college, where some of the students might be sane. (2/29/88) R. **33, 90, 112, 209, 319, 530, 913, 918**

THE SEVENTH SIGN—(1 hr. 36 min.; 1988) A young pregnant woman slowly discovers that she and her unborn child play an integral role in the coming of the Apocalypse. With Demi Moore, Michael Biehn, and Jurgen Prochnow. Written by W. W. Wicket and George Kaplan. Dir. Carl Schultz. R. **3, 7, 33, 33, 60, 85, 90, 101, 104, 106, 108, 112, 200, 207, 215, 216, 218, 219, 220, 222, 300, 302, 304, 312, 315, 316, 319, 406, 505, 506, 512, 514, 517, 527, 530, 532, 602, 606, 608, 625, 626, 631, 634, 702, 703, 706, 711, 724, 724, 762, 803, 806, 810, 815, 818, 903, 904, 911, 920, 937, 953, 955, 959, 969**

SHE MUST BE SEEING THINGS—(1 hr. 35 min.; 1987) A comedy about lesbian lovers living in Soho. With Sheila Dabney and Lois Weaver. Written and directed by Sheila McLaughlin. **1**

SHOOT TO KILL—(1 hr. 46 min.; 1988) Based on one of the most hackneyed screenplays to get produced in the last decade, this thriller about the tracking of a mass murderer features the 61-year-old Sidney Poitier, rather stiff in a part that has nothing to do with his personality or his skills, and an unamusingly surly Tom Berenger as a back-country adventurer. Director Roger Spottiswoode, however, shows great imagination and energy in action scenes. Amusing enough, if you are in the mood. (2/22/88) R. **112, 530, 611, 704, 713, 913**

SORCERESS—(1 hr. 36 min.; 1988) The story of a medieval monk who is sent out by the Pope to seek out heresy and the mysterious forest woman he discovers and tries to destroy. With Tcheky Karyo and Christine Boisson. Screenplay by Pamela Berger and Suzanne Schiffman. Dir. Schiffman. **63**

STAND AND DELIVER—(1 hr. 43 min.; 1988) Reviewed in this issue. PG. **10, 31, 49, 85, 111, 112, 200, 213, 219, 222, 300, 304, 310, 315, 406, 517, 527, 530, 606, 706, 723, 724, 808, 918, 962, 971**

STARS AND BARS—(1 hr. 38 min.; 1988) An English art expert living in New York runs into a cast of eccentrics when he is sent on a mission to obtain a long-lost Renoir painting. With Daniel Day Lewis, Laurie Metcalf, and Martha Plimpton. Screenplay by William Boyd. Dir. Pat O'Connor. R. **11, 81**

SUBWAY TO THE STARS—(1 hr. 43 min.; 1988) In Portuguese, Eng. subtitles. When his girlfriend disappears, a naive Brazilian saxophonist searches the backstreets of Rio and confronts the city's underworld. With Guilherme Fontes and Ana Beatriz Wiltgen. Screenplay by Carlos Lombardi and Carlos Diegues. Dir. Diegues. R. **81**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle*, which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. (12/7/87) PG. **37, 112, 320, 501, 515, 530, 531, 609, 620, 623, 626, 705, 713, 725, 761, 818, 963, 970**

TOKYO POP—(1 hr. 37 min.; 1988) An aspiring singer from New York City encounters amusing and sometimes painful cultural differences when she moves to Tokyo to try to make it in the world of Japanese pop music. With Carrie Hamilton and Yutaka Tadokoro. Screenplay by Fran Rubel Kuzui and Lynn Grossman. Dir. Kuzui. R. **65**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. (2/15/88) R. **24, 62, 206, 221, 807, 969**

★ **WALL STREET**—(2 hr.; 1987) In this melodrama about greed and corruption in New York, Oliver Stone evokes the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, charismatic, irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches and sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah. (12/14/87) R. **48, 219, 309, 601, 919, 954**

ZELLY AND ME—(1 hr. 27 min.; 1988) A rich orphaned girl living on a remote estate finds herself torn between her possessive grandmother and her loving governess. With Alexandra Johnes, Isabella Rossellini, and Glynis Johns. Written and directed by Tina Rathbone. PG. **51**

REVIVALS

BLACKMAIL (1929)—(1 hr. 26 min.) Alfred Hitchcock's first talkie still holds up after all these years. It concerns a young woman who is confronted by a blackmailer after murdering the man who attempted to rape her. With Anny Ondra, Sara Allgood, and Cyri Ritchard. **8**

CURSE OF THE CAT PEOPLE—(1 hr. 20 min.; 1944) A melodrama involving the supernatural. Not anywhere near as good as *The Cat People*, to which it was a sequel. With Simone Simon and Kent Smith. Dir. Gunther Fritsch and Robert Wise. **8**

FIRST NAME: CARMEN—(1 hr. 25 min.; 1983) In French Eng. subtitles. Jean-Luc Godard's modern retelling o the Carmen story captures the essence of erotic feverishness. Maruschka Detmers plays the radical Carmen X, who, during a bank heist, makes a young cop (Jacques Bonnaffé) her accomplice. Together they shack up in the apartment of an out-of-it film director (played by Godard himself). The movie has no culmination, no release, just desire as obsession and doom and bumbling scenes of violence. It's odd, unsettling and fitfully very powerful. **9**

THE FOX AND THE HOUND—(1 hr. 23 min.; 1981) An innocent childhood friendship between two natura enemies, a fox and a hound, leads to comic complications in their later life. With the voices of Mickey Rooney, Pearl Bailey, and Kurt Russell. Dir. Art Stevens, Ted Berman, and Richard Rich. **20, 42, 66, 87, 100, 106, 111, 112, 200, 214, 219, 304, 306, 312, 313, 318, 400, 406, 504, 505, 507, 509, 512, 513, 517, 523, 530, 606, 609, 618, 621, 627, 636, 706, 708, 709, 714, 723, 724, 759, 764, 806, 812, 817, 818, 820, 902, 903, 930, 933, 937, 954, 961, 968, 969, 972**

KING OF HEARTS—(1 hr. 40 min.; 1967) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. **2**

MASCULIN FEMININ—(1 hr. 43 min.; 1965) In French, Eng. subtitles. This incredibly charming comedy by Jean-Luc Godard is about dating and courtship rituals among Parisian youths in the sixties—"the children of Marx and Coca-Cola." Godard captured evanescent cultural styles with such precision and love that his movie now seems like a sixteenth-century lyric poem—an expression of a lost age. **8**

NOTORIOUS—(1 hr. 41 min.; 1946) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains), who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up when she's with Grant, and in one scene joins him for one of the longest kisses in movie history. **8**

SABOTAGE—(1 hr. 16 min.; 1936) Terrific British thriller from Hitchcock, based on Conrad's *The Secret Agent.* Beautiful Sylvia Sidney gives an evocative performance as a woman torn by political and familial loyalties. The scene in which a young boy on a bus unknowingly carries a time bomb about to go off is almost unendurable. With Oscar Homolka. **8**

SHANGHAI EXPRESS—(1 hr. 20 min.; 1932) Perhaps the most frivolously enjoyable of the Marlene Dietrich–Josef von Sternberg collaborations. Marlene and her old lover (Clive Brook) fall into the hands of sadistic Chinese mercenaries led by Warner Oland. Much hilarious camp dialogue and glamorous cinematography (by Lee Garmes). Screenplay by Jules Furthman. **1**

SPELLBOUND—(1 hr. 51 min.; 1945) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With a dream sequence by Salvador Dali. Dir. Alfred Hitchcock. **8**

SUSPICION—(1 hr. 39 min.; 1941) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money, and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. **2**

THE WORLD OF APU—(1 hr. 43 min., 1959) In Bengali, Eng. subtitles. The final third of Satyajit Ray's famed Apu trilogy is the poignant drama of a young intellectual's life—his hungers and struggles, marriage, personal tragedy, and final maturing. A profoundly moving work of realism and subtle cinematic poetry. With Soumitra Chatterji and Sharmila Tagore. **9**

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BROADWAY

Previews and Openings

Wednesday, April 13

CHESS—Judy Kuhn, David Carroll, and Phillip Casnoff star in a musical with book by Tim Rice and Richard Nelson, and music by Benny Andersson and Bjorn Ulvaeus; directed by Trevor Nunn. It focuses on the battle between an American and a Soviet citizen for a world-class title as well as for the love of the woman they both want, using the game of chess as a metaphor for politics. Featured in the cast are Paul Harman, Harry Goz, Dennis Parlato, and Marcia Mitzman. Previews now prior to a 4/28 opening. Mon. through Sat. at 8, Sat. at 2, $35 to $50; Wed. at 2, $27.50 to $42.50. (No Wednesday matinee on 4/13.) **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

MAIL—Michael Rupert stars in a musical with book and lyrics by Jerry Colker, with music by Michael Rupert himself. It's about a 29-year-old New Yorker whose just returned from a four-month absence and finds a backlog of unopened mail, some of which miraculously comes to life; directed by Andrew Cadiff. Featured in the cast are Antonia Ellis, Mara Getz, Robert Mandan, and Brian Mitchell. Mon. through Thurs. at 8, $35 to $45; Fri. and Sat. at 8, $37.50 to $47.50; Wed. and Sat. at 2, $32.50 to $42.50. Previews now prior to a 4/14 opening. **Music Box Theater,** 239 West 45th Street (239-6200). 2 hrs. 20 mins.

MACBETH—Christopher Plummer and Glenda Jackson co-star in William Shakespeare's tragedy; directed by Robin Phillips. Featured in the cast are Paul Shenar, Randle Mell, Stephen Markle, Philip Kerr, Cherry Jones, Jack Gwillim, and Thomas Hill. Previews start 4/14 prior to a 4/21 opening. Tues. through Sat. at 8, $30 to $40; Sat. at 2, Sun. at 3, $25 to $37.50; Wed. at 2, $25 to $35; through 7/3. **Mark Hellinger Theater,** 237 West 51st Street (246-0102). All major credit cards. 2 hrs. 30 min.

SPEED-THE-PLOW-Madonna, Joe Mantegna, and Ron Silver star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Featured in the cast are Paul Shenar, Randle Mell, Stephen Markel, Jack Gwilliam, Thomas Hill, Cherry Jones, and Philip Kerr. Previewing now: Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $35 for all performances. After a 5/3 opening: Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $35. **Royale Theater,** 242 West 45th Street (239-6277). All major credit cards. **IRLS**

Tuesday, April 19

MICHAEL FEINSTEIN IN CONCERT—An interpreter of the melodies and lyrics of the Gershwins, Cole Porter, Irving Berlin, and other masters of the American popular song, comes to Broadway for an all-too-short engagement. Tues. through Fri. at 8, Sun. at 3 and 8 (no performance on Sunday evening, 5/1), $35; Sat. at 7 and 9:30, $40; 4/19 through 5/15. **Lyceum Theater,** 149 West 45th Street (239-6200). 2 hrs. All major credit cards. 2 hrs.

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through Labor Day. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 through $40; Sat. at 2, Sun. at 3, $25 through $35; Wed. at 2, $20 through $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Minskoff Theater**, 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues. through Sat. at 8:15, Sat. and Wed. at 2:15, Sun. at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

THE GOSPEL AT COLONUS—Morgan Freeman stars in a musical based on Robert Fitzgerald's version of the Sophocles play, directed by Lee Breuer; book and lyrics by Breuer, music by Bob Telson. Featured in the cast are Clarence Fountain and the Original Blind Boys of Alabama, J. J. Farley and the Soul Stirrers, and the J. D. Steele Singers. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $34.50 to $47.50, except Wednesday matinees which are $27 to $40. **Lunt-Fontanne Theater,** 205 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards.

INTO THE WOODS—Phylicia Rashad stars (as of 4/14); Joanna Gleason plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge plays a Mysterious Man, Robert Westenberg takes the parts of both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $50; Wed. at 2, $32.50 to $42.50. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hrs. 35 mins. All major credit cards. **IRLS**

JOE TURNER'S COME AND GONE—Pulitzer Prize-winning playwright August Wilson's play takes place in 1911 in a boarding house in Pittsburgh and explores the search for identity by the sons and daughters of slaves; directed by Lloyd Richards. Featured in the cast are Mel Winkler, L. Scott Caldwell, Ed Hall, Bo Rucker, Kimberleigh Aarn, Kimberly Scott, and Delroy Lindo. Tues. through Thur. at 8, $20 to $35; Fri. and Sat. at 8, $20 to $37.50; Wed., at 2, Sat. and Sun. at 3, $15 to $32.50. Yale Repertory Theater at the **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

M. BUTTERFLY—John Lithgow stars in a play by David Henry Hwang which takes place today in a Paris pris-

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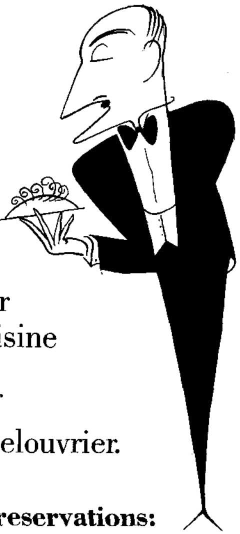

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on, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; directed by John Dexter. Featured in the cast are John Gets, B. D. Wong, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Mon. through Thurs. at 8, $29.50 to $37.50, Fri. and Sat. at 8, and Sat. at 2, $30.50 to $40, Wed. at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West 49th Street (246-0220). All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Anthony Crivello, Kelli James, Randy Graff, Norman Large, Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. ● **IRLS**

OBA OBA—Songs, dances, rhythms, and melodies that comprise the cultural heritage of Brazil have their first appearance in America; produced by Franco Fontana, choreography by Roberto Abrahao, and musical direction by Wilson Mauro. There are vivid representations of the Indian, black, and Portuguese people whose mixed ethnic backgrounds have affected the nation's cutural identity, plus a grandiose recreation of Carnevale in Rio. Tues. through Thurs. at 8, Sat. at 2, $35 to $40; Fri. and Sat. at 8, $35 to $45; Sun. at 3 and 7:30; $30. **Ambassador Theater,** 219 West 49th Street (239-6200). All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Mon. through Sat. at 8, Sat. at 2, $37.50 to $50; Wed. at 2, $30 to $42.50. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs. 30 mins. **IRLS**

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

A STREETCAR NAMED DESIRE—Blythe Danner, Aidan Quinn, Frank Converse, and Frances McDormand star in a revival of Tennessee Williams's award-winning drama; directed by Nikos Psacharopoulos. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, all prices are $30, except for Saturdays at 8, which are $33. **Circle in the Square Theater,** 50th Street west of Broadway (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

A WALK IN THE WOODS—Sam Waterston is just right and Robert Prosky's Russian diplomat is charmingly idiosyncratic and cannily polished as the stars of a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States–Soviet arms negotiations. Des McAnuff has directed with exemplary skill and variety the moods and movements of the characters, and the dialogue never ceases to stimulate. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $32.50 to $37.50; Wed. at 2, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

OFF BROADWAY

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Korder knows his young people firsthand and gets their verbal and tactical absurdities down pat, and amusingly so. Tues. through Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; $30; through 6/5. Atlantic Theater Company, at **Mitzi E. Newhouse Theater,** Lincoln Center, 150 West 65th Street (239-6200) **IRLS**

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Michael Jeter, and Woody Harrelson. Tues. through Sat. at 8 (Mondays are dark), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

CAUGHT IN THE MIDDLE WITH NO WAY OUT—Michael J. Holland's play about a black family plagued by the deceits of their past, directed by the author (who also plays a role, and is the producer). Featured in the cast are Karen Bankhead, Doris Bennett, John Russell, Bill Robertson, Jacqueline Shonk, Frank Aragon, and George Klein. Tues. through Sat. at 8, Sun. at 3 and 7 (Mondays are dark); $22.50. **Harold Clurman Theater,** 412 West 42nd Street (594-2826).

DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Earle Hyman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

ETTA JENKS—Deirdre O'Connell stars in Marlane Meyer's dramatic story of a would-be film star who arrives in Hollywood from the Midwest with the hope of becoming a star, and finds herself involved in the pornography business; directed by Roberta Levitow. Others in the cast are Dendrie Taylor, Carmine Innocconne, Abdul Salazacm El Razzac, Ebbe Roe Smith, John Pappas, and John Nesci. Tues. through Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; all $15 (except for Sat. and Sun. when they are $18). **Apple Corps Theater,** 336 West 20th Street (279-4200).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play, which concerns the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company *and gets nothing in return;* directed by Will Lieberson. Featured in the cast are Terry Ashe-Croft, Lezlie Dalton, Laura Lane, William Carrigan, Eddie Lane, and Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

LILIANE MONTEVECCHI ON THE BOULEVARD—Liliane's performance has been extended again. She celebrates her two great loves, Paris and New York, in song, accompanied by Eric Schaberg on violin. Mon. and Wed. through Fri. at 8 (Tuesday is dark), Sat. and Sun. at 5 and 8; $22.50; through 4/17. **Kaufman Theater,** 534 West 42nd Street (564-3038).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. & Sat. at 8, Sun. at 3; $12; through 5/22. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MR. UNIVERSE—Jim Grimsley's play about the hunt for love in which the perfect man is being hunted; setting is in the French quarter of New Orleans, and the actors (two drag queens, a hooker, a muscle man, a crazy lady, and a saxophone player) are its denizens; directed by Stephen Kent. Thur. through Sun. at 7:30, Sat. and Sun. at 3; $8 and $10. **New Federal Theater,** 466 Grand Street (869-3981).

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Marilyn Farina, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 W. 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, *tells of a reunion recital by four graduates of the city's* highschool. Tues. through Thur. at 8, Sun. at 7; $23; Fri. at 8, Sat. at 7 and 10, Sun. at 3; $27. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

PSYCHO BEACH PARTY—Charles Busch's comedy (in which he stars) is the rib-tickling story of a perky teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. With Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Dea Lawrence, Rick E. Rogers, Charlotte Booker, Judith Hansen, and Andy Halliday. Tue.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $25-$28. **Players Theater,** 115 Macdougal Street (254-5076).

RASHOMON—Based on short stories by Ryunosuke Akutagawa, this drama of mystery, suspense, and illusion is set 1000 years ago in the city of Kyoto. James Saito stars with Kiya Ann Joyce, Philip Moon, Thom Sesma, and Norris Shimaku, among others; directed

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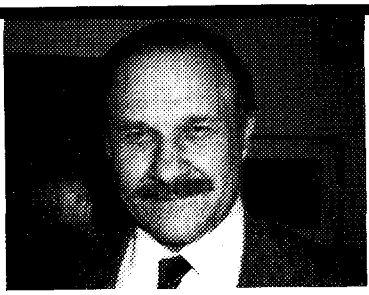

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THE ROAD TO MECCA—Athol Fugard's story about love and trust; directed by the author. Featured in the cast are Yvonne Bryceland, Amy Irving, and the author. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $29. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

ROSENFELD'S WAR—Gus Weill's story of the 1939 Congressional hearings on a bill which would have permitted 20,000 children from Germany to enter the United States if President Roosevelt had not vetoed it; directed by Terry Knickerbocker. Wed. through Thurs. and Sat. at 8, Sun. at 2 and 7; $21.50. Presented by the Mosaic Theater at the **92nd Street Y,** 1395 Lexington Avenue (996-1100).

SANDRA BERNHARD—Actress//singer/humorist/author Sandra displays her virtuosity in a one-woman program of pop-culture catharsis. Wed. at 8, Fri. and Sat. at 8 and 10:30, Sun. at 5:30 and 9, $20 to $25. **Orpheum Theater,** 126 Second Avenue (477-2477).

SENORA CARRAR'S RIFLES—Miriam Colon stars in Bertolt Brecht's play focusing on a mother's desperate attempt to save her children from involvement in the Spanish Civil War; directed by Alejandro Quintana. In English: Wed. through Fri. at 8; in Spanish: Sat. and Sun. at 2:30 and 8; $10. **Puerto Rican Traveling Theater,** 304 West 47th Street (354-1293).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tue. through Thur. at 8, Sat. at 2, $27; Wed. at 2, $25; Fri. and Sat. at 8, Sun. at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SPLENDID MUMMER—A solo play, by Lonne Elder III, starring Charles S. Dutton about the 19th-century classical actor Ira Aldridge, the first black man ever to play Othello; directed by Woodie King Jr. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $16; from 4/15. **American Place Theater,** 111 West 46th Street (247-0393).

STEALING HEAVEN—Stephen Romagnoli has written and directed a modern mythology which deals with madness, betrayal, and ghosts that refuse to die. Featured in the cast are Boris Krutonog, James Armstrong, Josefa Mulaire, Anthony DiMurro, and Gina Bonati. Tues. through Sat. at 8, Sun. at 3; $20. **Samuel Beckett,** 412 West 42nd Street (279-4200).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Susan Mansur, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $24 to $30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon. through Wed. at 8, $100; Fri. at 8, $120; Sat. at 6 and 10, $135; Wed. at 2, $60. (No perf. 4/27 at 2; there'll be a mat. 5/1 at 3.) **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

TEN PERCENT REVUE—Musical by Tom Wilson Weinberg, featuring a five-member company (Lisa Bernstein, Timothy Williams, Robert Tate, Valerie Hill, and Trish Kane) performing 20 numbers exploring gay and lesbian culture; directed by Scott Green. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 4 and 7; $15 through 4/12; from 4/13, $17.50 to $20. **Susan Bloch Theater,** 307 W. 26th St. (279-4200).

THREE IN TIME—Dan Blue's comedy tells of two movie stars of yesteryear (Fran Barnes and Nancy Barrett) who meet a young playwright (Thomas G. Moore) and fall prey to his charming wiles; directed by Dunsten McCormack. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $18. **South Street Theater**, 424 West 42nd Street (279-4200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WENCESLAS SQUARE—The last play by the late Larry Shue is a portrait of a professor of theater who, with his student as traveling companion, returns to Prague after a number of years and finds lots of surprises; directed by Jerry Zaks. Featured in the cast are Dana Ivey, Victor Garber, Jonathan Hadary, and Bruce Norris. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 through $25. **Public Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

A WHITE ROSE OF MEMPHIS—David J. Hill's play tells of the disintegration of a deep South family; directed by Susann Brinkley. With Vondie Curtis-Hall, Tenney Welsh, Louise Roberts, Adam Stoke, and Annette Hunt. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 & 7; $15. **Theater at St. Peter's Church,** Lexington and 54th Street (245-2489).

THEATER COMPANIES

AMERICAN ENSEMBLE COMPANY—Joseph P. Ritz's *Acts of Contrition,* a fictionalized version of the life of Trappist monk Thomas Merton; directed by Robert Petito. With Brian Jensen, Alan R. Scott, Faye Jackson, and Read Kelly. Thur. through Sun.; 4/15 to 5/1. Phone for times. **Theater,** 339 E. 28th St. (571-7594).

AMERICAN FOLK THEATER—Paul Carter Harrison's musical drama, *Anchorman,* described as a blues operetta; directed by the author. Featured in the cast are Giancarlo Esposito, Al Freeman, Jr., and Micki Grant; also Peter DeMaio, Michael Shelle, and Craig Thompson; music by Julius Hemphill. Wed. through Fri. at 8, Sat. at 3 and 8; Sun. at 3 and 7:30; $12.50 to $18.50. **Theater Four,** 424 West 55th Street (246-8545).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Barterville,* and Judi Ann Mason's *Indigo Blues,* in repertory, featuring Denise Burse-Mickelbury, Gwen Roberts-Frost, Clarence Jarmon, Maurice Carlton, William Williams, Melissa Fonts, and David Robeson; directed by Mikell Pinkey. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12; through 5/29. Phone theater for specifics. **Billie Holiday Repertory Theater,** 1368 Fulton Street, Brooklyn (1/718-636-0918).

CAB THEATER COMPANY—Original One-Act Festival, with plays portrayng people experiencing difficulty facing the realities of their existences: Lynn Dangel's *Ersatz Life;* Wendy Hammond's *Camelot Lounge;* Jason Milligan's *The Quality of Boiled Water.* Thurs. through Sat. at 8, Sun. at 3; $8; 4/21 through 5/1. **Our Studios Theater,** 622 Broadway (586-7920).

CARAVAN THEATER COMPANY—Peter Hodges's *Half Life* tells of an isolated family's feud over a run-down ranch as an estranged daughter probes the mystery of her father's death. Featured in the cast are Ruth Livingston, Earl Hammond, Manuel Rivera, Richard Mover, and Dawn Tuttle. Wed., Thurs., and Fri. at 8, Sun. at 2, Sat. at 2 and 7:30; $8; through 4/17. **Louis Abrons Theater,** 466 Grand Street (307-7171).

CIRCLE REPERTORY COMPANY—John Bishop's double feature: *Borderlines* and *Keepin' an Eye on Louie,* each of which enters a world of men made brutal and dangerous by their own adherence to masculine role expectations; directed by Robert Bailey. Tues. through Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $22.50 to $26. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CLASSIC STAGE COMPANY—Harold Pinter's *The Birthday Party*, a black comedy, is set in a seaside town in England. Two mysterious visitors arrive at a dilapidated boarding house and stage a fete for an ex-pianist. Featured in the cast are David Strathairn, Peter Riegert, Richard Riehle, Georgine Hall, Robert Gerringer, and Wendy Makkena. Tues. through Sat. at 8, Sat. and Sun. at 2; $18 to $20; from 4/12. **CSC Repertory Theater,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATER—Shakespeare's *Much Ado about Nothing,* directed by Lowyn Castle. Tues. through Sun. at 8, St. and Sun. at 2:30; 4/14 through 5/1. **Equity Library Theater**, 310 Riverside Drive (663-2028). Entrance on 103rd Street.

JEAN COCTEAU REPERTORY—T. S. Eliot's *The Cocktail Party,* about a mysterious stranger and two guardian angels in London (through 4/21), in repertory with Franz Kafka's *The Trial* and Anouilh's *Antigone,* a modern retelling of the Sophocles tragedy (through 4/8). Thur. through Sat. at 8, Sun. at 3; $15. Phone theater for specifics. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Larry Cohen's *Washington Heights,* a comedy about a boy and his father in the 1940s; directed by David Saint. Tues. through Thurs. and Sat. at 8, Sun. at 2 and 7; $15 to $18. **Jewish Repertory,** 344 East 14th Street (505-2667).

JUILLIARD DRAMA DIVISION-Spring repertory season: Shakespeare's tragedy, *Othello,* directed by Michael Langham; 4/12, 13, 23, 24 at 8. Ivan Turgenev's *A Month in the Country,* English adaptation by Emlyn Williams, directed by Eve Shapiro; 4/15, 16, 19, 20 at 8. Sam Shepard's *Suicide in B Flat,* directed by William Foeller, 4/17, 18, 21, 22 at 8; donations **The Drama Theater,** 144 West 66th Street (874-7515).

LA MAMA, E.T.C.—A new version of Christopher Marlowe's *Doctor Faustus*, with Christopher McCann in the title role; directed by Leonardo Shapiro. Featured in the cast are Cecil MacKinnon, Elena Nicholas, Ma Kanazawa, Michael Preston, and Regina Taylor. Through 5/1; $10 to $12. Phone theater for specifics. Presented by the Shaliko Company at **La Mama, E.T.C.**, 74A East Fourth Street (475-7710).

MANHATTAN THEATER CLUB—Stephen Metcalfe's *Emily*, directed by Gerald Gutierrez, and featuring Lisa Banes, James Eckhouse, Heather MacRae, Dave Florek, Donald May, Robert Stanton, and Patricia Englund, among others. Emily is a stockbroker who will avoid commitment to one man at all costs, but she falls for an out-of-work waiter, and her world changes. Tues. through Sun. at 8, Sat. and Sun. at 2:30; $25 to $30; through 5/8. Stage I at **City Center Theater,** 131 West 55th Street (246-8989).

MEDICINE SHOW—Gertrude Stein's *Three Sisters Who Are Not Sisters,* "a murderous melodrama" with music by William Hellermann. Thurs.–Sun.; 4/7–10, and 5/5–8 at 8; $8. **Theater,** 353 Broadway (431-9545).

NEGRO ENSEMBLE COMPANY—Edgar White's *Like Them That Dream*, the story of a South African artist who, after coming to the United States, discovers that a black cannot escape the dilemmas of the homeland; directed by Samuel Barton. Featured in the cast are Lorey Hayes, Lanyard Williams, Chet London, and Lileen Mansell. Wed. at 3 (groups only) and 8; Thurs. and Fri. at 8, Sat. at 3 and 8:30; Sun. at 2:30 and 7; $15 to $20; through 4/24. **Theater Four,** 424 West 55th Street (246-8545).

NEW YORK SHAKESPEARE FESTIVAL—*Romeo and Juliet,* third in the Shakespeare Marathon, will be directed by Les Waters, and features Peter MacNicol and Cynthia Nixon as the young lovers, Anne Meara as the nurse, Milo O'Shea as Friar Laurence, and Courtney B. Vance as Mercutio. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20 to $25; from 4/19. **Public/Newman Theater**, 425 Lafayette Street (598-7150).

PLAYWRIGHTS HORIZONS—*Lucky Stiff,* a musical by Lynn Ahrens and Stephen Flaherty, involving money, hijinx, and romance on the Riviera; directed by Thommie Walsh. Tues. through Sat. at 8, Sun. at 7, Sat. and Sun. at 3, $22 to $24. **Mainstage Theater,** 416 West 42nd Street (279-4200).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*. Thur. through Sat. at 8, Sun. at 3 and 7. (Through 5/15: eight special presentations at the Equitable Tower, 787 7th Ave.) **Gramercy Arts,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's murder mystery, *Double Twist,* depicts lawyers involved with power to succeed over the written law, motive, money, and greed notwithstanding. Wed. through Sat. at 8; 10; 4/14 through 5/31. **Royal Court Repertory Theater**, 342 West 53rd Street (956-3500).

SECOND STUDIO FOR ACTORS—Dorothy Parker's *Here We Are;* Lanford Wilson's *The Great Nebula in Orion;* Ted Radkovic's *Bottles.* Wed. through Sat. at 8, Sun. at 3; $10; through 4/17. **Second Studio for Actors,** 163 West 23rd Street (463-7050).

SHAKESPEARE STAGE COMPANY—Premiere season opens with *Twelfth Night*, directed by Anthony Naylor. Featured are American actors trained in the United States, as well as the Royal Academy of Dramatic Art in London. Tues. through Sat. at 8, Sun. at 3; $8. **Samuel Beckett,** 412 West 42nd Street (279-4200).

SOHO REPERTORY COMPANY—Preston Sturges's 1931 satire on business, entitled *A Cup of Coffee*, is directed by Larry Carpenter, and featured in the cast are Ellen Maraneck, Nesbitt Blaisdell, Michael Heintzman, Gwyllum Evans, and Willie Carpenter. Thur. through Sat. at 8, Sun. at 2:30 (4/16 at 6 and 9:30 is the exception); $10. **Soho Rep/Greenwich House Theater**, 27 Barrow Street (925-2588).

YORK THEATER COMPANY—George Merritt, Ken Prymus, and April Armstrong, plus 18 other actors and 13 musicians, in *Lost in the Stars*, the Kurt Weil and Maxwell Anderson musical adaptation of Alan Paton's *Cry, the Beloved Country;* directed by Alex Dimitriev. Through 4/17 (call for specifics); $10. **York Theater,** 2 East 90th Street (534-5366).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BEVERLY'S YARD SALE—Crystal Field plays the title role of Beverly in Sebastian Stuart's mini-epic, with 21 roles; directed by Steve Lott. It tells of a mix of characters searching for life's meaning on a summer's day in the Hudson River Valley; directed by Steve Lott. Thur. through Sun. at 8; $4. **Theater for the New City,** 155 First Avenue (254-1109).

BIG BLONDE—Dorothy Parker's prize-winning short story, set in a 20s speakeasy, tells of an era where women were "good sports"; Peter Mattaliano directs. Thur. through Sat. at 8, Sun. at 2; $8; through 4/24. **Art and Work Ensemble Theater,** 870 Sixth Avenue (213-0231).

THE BOY FRIEND—Sandy Wilson's musical spoof on 1920s musical comedies; directed by Jeffery K. Neill. Thur. through Sat. at 8, Sat. and Sun. at 3; 4/15 through 5/8 (5/8 at 4); $10. **All Souls Fellowship Hall,** Lexington Avenue at 80th Street (535-3356).

CAUGHT IN THE MIDDLE WITH NO WAY OUT—A play about a fatherless black family, that deals with conflict, pain, and gang violence from a member of the household, written and directed by Michael J. Holland. Tues.-Sat. at 8, Sun. at 3 & 7. **Harold Clurman Theater,** 412 West 42nd Street (594-2826).

COMMIE LESBOS FROM OUTER SPACE—A pursuit of taboo love, by Jerry James and Ann Beigel, directed by J. James. Thur. at 8, Sat. at 3:30 & 7; $10; through 5/28. **Wings Theater,** 112 Charlton St. (645-9630).

DANCING ON CHECKER'S GRAVE—Jennifer Aniston and Michelle Banks star in Eric Lane's play about two highschool girls in a pet cemetery on Long Island; directed by Marc Helman. Thur. through Sun. at 8; $8; through 4/17. **St. Marks Church** (upstairs theater), 2nd Ave. and 10th Street (988-4138).

DON CARLOS—Friedrich Schiller's play about intrigue & infidelity in King Philip's court during the Spanish Inquisition. Thurs.-Sat. at 8, Sun. at 2; $8; through 4/17. **Theater 22,** 54 W. 22nd St. (243-2805).

THE DUTCHMAN—LeRoi Jones's 1964 play dealing with racial unrest as exemplified by an incident in the New York subway system; directed by Gene Frankel. Thurs. through Sun. at 8, Sun. at 3; $8; 4/15 through 5/8. **Gene Frankel,** 24 Bond Street (777-1710).

FANON'S PEOPLE—Toby Armour's play about political and racial violence and colonialism, adapted from Dr. Frantz Fanon's 1963 book about the Algerian revolution entitled *The Wretched of the Earth*; directed by Aileen Passloff. Federico Edwards has the title role. Thur. through Sun. at 7; $4. **Theater for the New City,** 155 First Avenue (254-1109).

FOIBLES—Byzantine intrigues at a theater and a gay bar, by Terry Talley; directed by Richard Smithies. Through 5/1, Fri. at 7, Sun. at 3:30 and 8; $10. **Wings Theater,** 112 Charlton Street (645-9630).

THE GLASS MENAGERIE—Tennessee Williams's memory play of events within the home of a closely-knit family. Thurs. through Sat. at 8; through 5/28; $8. **Theater in Action,** 46 Walker Street (431-1317).

GUS AND AL—Albert Innaurato's play involves the characters of Gustave Mahler, Siegmund Freud, and the author, in an intellectual war of words; directed by David Warren. Tues. to Sat. at 8, Sun. at 2 and 7; $5; 4/13 through 24. Playwrights Horizons **New Theater**, 416 W. 42nd St., 2nd floor (564-1235).

IOWA BOYS—Shem Bitterman's play looks into the lives of three adults who are each struggling to come to grips with their personal identity; directed by June Rovenger. Featured in the cast are Bill Severs, Kelly Curtis, Ted Zurkowski, and Matt Carlson. Wed. through Sat. at 8; through 4/24; Sun. at 7 (4/18 at 8); $8. **Ohio Theater,** 66 Wooster Street (929-2869).

JERRY'S GIRLS—A musical revue starring the music and lyrics of Jerry Herman, including production numbers from several of his Broadway musicals; directed by Keith Garson. Thurs. through Sat. at 8, Sat. at 2, Sun. at 7; through 4/16; $7. **MAP Theater,** 921 Madison Avenue (586-4978).

THE MAD EMPEROR—August Strindberg's tragi-comedy about the reign and fall of Erik XIV, king of Sweden, betrayed by his brother, his queen, and his lover; directed by Steven Baker. Thur. through Sun. at 8; $5; through 5/2. **Dramatis Personae Theater,** 25 East Fourth Street (673-4382).

THE MASTER BUILDER—Henrik Ibsen's psychological drama about a talented man burdened with remorse and fear of the younger generation; directed by Allen Schroeter. Fri. and Sat. at 8, Sun. at 3; through 5/27; $10. Sundays at 7:30, through 5/22, *The War in New Jersey,* by Alexander Wells, about four Vietnam vets who are finding it hard to readjust to civilian life; directed by Evonne Marie Fitzgerald; $10. **Westside Repertory,** 252 W. 81st St. (874-7290).

PERFECT PARTNERS—Constance Stellas and Bob Beverage star in Jan Quackenbush's dramatic comedy about the conflict of artistic careers and family responsibilities (he's a writer, she's a pianist). Fri. through Sat. at 8, Sun. at 3; $8; through 4/24. **Ernie Martin Studio Theater**, 311 West 43rd Street (76f4-0899).

A PROPER GOODBYE—Nick Andrews's play about the three-year-long relationship between the wife and a mistress of the same man; directed by Edward Chemaly. Featured in the cast are Katherine Alt Keener, Charlotte Patton, and Miriam Zucker. Wed. through Fri. at 7:30; through April; $6. **The Actors Institute**, 48 West 21st Street, fourth floor (678-5035).

SADNESS OF A FADED DREAM—William Gaynor Dovery stars in (and also directs) the late Eddie Kegley's play about the struggle of an actor trying to express his talent; with Vita Lucia, Mel Silverman, and Robin Meloy. Wed. through Sun. at 8; $8. **45th Street Theater,** 354 West 45th Street (279-4200).

SKYWARN—Howard Koch's love story set against the McCarthy persecutions of the 1950s; directed by James Jennings. 4/12 to 16 at 8, and 4/17 at 3; $6. **A. T. of Actors.**, 314 West 54th Street (581-3044).

STARSTRUCK—Lynn Hayes's comic mystery that takes place in the 1930s on Long Island, where a group of women are putting together a Broadway-bound show; directed by Alice Forrester and Heidi Griffiths. Featured in the cast are Betty Crenshaw, Georgina Spelvin, Barbara Davy, Sharon, Jane Smith, Donna Evans, Diane Ries, Helen Frankenthal, and the author. 4/14 to 16, 21 to 23 at 8; $5 and $7. **WOW Theater,** 59 East 4th Street (460-8067).

STUDIO—Michael Alasa and David Welch's musical about Diaghilev, the Russian impresario, and his star dancer Nijinsky, plus the cultural revolution caused by the debut of the Ballet Russe in Paris, 1909. Thurs. through Sat. at 8; 4/14 to 5/7; $8. **Duo Theater,** 62 East 4th Street (598-4320).

TYNESIDE—Jean Rowan's play, directed by Tom Prewitt, tells of a 1950x working-class family, all of whose traditional values break down in a single day. With David Auerbach, Jon Strange, Peter Christiansen, Julie Ruth, and Margaret Kennedy. 4/13 through 15 at 8; $7. **Trinity School Theater**, 139 West 91st Street (695-4376).

WUTHERING HEIGHTS, THE MUSICAL—Written and directed by B. J. Gandolfo, based on the Emily Bronte book, and focusing on events in the lives of the two lovers, Catherine and Heathcliff. Performed by the Washington square Players of New York University 4/13 to 15, 21 to 23 at 8; $5. **Theater on the Square**, 32 Washington Place (998-5278).

THE WIZ—Revival of the Charles Smalls/William F. Brown musical version of *The Wonderful Wizard of Oz,* directed by Ben Harney. 4/21–30 at 8; $10. Fordham at **Pope Auditorium**, 113 W. 60th St. (841-5267).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JOSEF ALBERS—Nine paintings from his "Homage to the Square" series; through 4/30. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

MEL BOCHNER—Recent etchings, aquatints, and drawings in a series entitled "Four Quartets"; through 4/23. Hamilton, 19 E. 71st St. (744-8976).

HOWARD CHANDLER CHRISTY—Portraits, illustrations, and mural-size paintings, by this American artist (1873–1952) known for his idealized female figures; through 5/15. Goffman, 18 E. 77th St. (744-5190).

ALBERTO GIACOMETTI—Forty drawings gathered from American and European collections, from 1932 to 1965; through 5/14. Bernard, 33 E. 74th St. (988-2050).

ANTHONY GREEN/MARY COZENS-WALKER—New works by both; through 4/30. Staempfli, 47 E. 77th St. (535-1919).

MICHAEL HEIZER—New sculpture; through 4/21. Knoedler, 19 E. 70th St. (794-0550).

RICHARD HICKHAM—Recent figurative and abstract paintings; through 4/30. Stone, 48 E. 86th St. (988-6870).

PAUL KANE—Recent abstract paintings in graphite and acrylic on panel; through 4/30. Ralph, 43 E. 78th St. (288-5222).

SANDRA MACKINTOSH—Bronze sculptures of bird forms; through 5/7. Cordier & Ekstrom, 417 E. 75th St. (988-8857).

WOLFGANG MATTHEUER—Dream-like landscape paintings by an East German artist; through 5/14. Prakapas, 19 E. 71st St. (737-6066).

JOAN MIRO—Etchings, aquatints, and lithographs from 1935–1978; through 4/30. Sindin, 1035 Madison Ave. (288-7902).

AEYUNG PARK—Recent sculpture; through 4/19. Sculpture Center, 167 E. 69th St. (879-3500).

JIM PETERS—Large-scale figurative oil paintings on wood constructions; through 4/30. C.D.S., 13 E. 75th St. (772-9555).

REEVE SCHLEY/LUCY MITCHELL—Watercolor still lifes-/Collages. Through 4/23. Graham Modern, 1014 Madison Ave. (535-5767).

PHILIP SMITH—Three large-scale white paintings with imagery derived from art, science, and popular culture; through 5/7. McCoy, 19 E. 71st St. (570-2131).

JOAN SNYDER—Paintings on the theme of "children," including one work that is 24 feet long; through 4/16. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

THEODOROS STAMOS—Recent abstract paintings; through 4/23. Kouros, 23 E. 73rd St. (288-5888).

AUGUSTO TORRES—A retrospective of paintings and drawings by this Uruguayan modernist painter; 4/19–7/31. Americas Society, 680 Park Ave. (249-8950).

KIM UCHIYAMA—Paintings of imaginary land- and seascapes; through 4/23. Cecil, 16 E. 72nd St. (517-3605).

NADA VITOROVIC—Paintings based on Yugoslavian folk tales; through 5/7. Silberberg, 16 E. 79th St. (861-6192).

JOSEPH WOLINS—Realist paintings of Manhattan's Lower East Side from the 'thirties and 'forties; through 4/28. Perlow, 980 Madison Ave. (517-5858).

57th Street Area

BROOKS ANDERSON—Paintings of coastal and inland landscapes in California; through 4/23. Schmidt-Bingham, 41 W. 57th St. (888-122).

RICHARD BALLARD—Landscape paintings of central France; through 4/29. Tilton, 24 W. 57th St. (247-7480).

KENT BELLOWS—Realist portraits in pencil on paper; through 4/30. Tatistcheff, 50 W. 57th St. (664-0907).

MATTIE BERHANG/MARK MENNIN—Recent sculpture by both; through 5/7. Lamagna, 50 W. 57th St. (245-6006).

LIDYA BUZIO—Painted ceramic architectural forms; through 5/7. Clark, 24 W. 57th St. (246-2205).

MICHAEL BYRON—New works in a series entitled "The Faust Cycle"; through 5/10. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

MARTIN CHIRINO—Recent sculpture; through 4/30. Borgenicht, 724 Fifth Ave. (247-2111).

JOSEPH DRAPELL—Abstract paintings inspired by an island in Lake Huron; through 4/23. Shippee, 41 E. 57th St. (319-2041).

JEAN DUBUFFET—Sculpture and paintings; through 4/30. Goodman, 41 E. 57th St. (593-3737).

GONZALO FONSECA—Limestone sculptures that are evocative of architecture; through 4/30. Herstand, 24 W. 57th St. (664-1379).

CHUCK FORSMAN—Paintings of midwestern landscapes on masonite; through 4/23. De Nagy, 41 W. 57th St. (421-3780).

HELEN FRANKENTHALER—Bronze screens with color intaglios; through 4/23. Emmerich, 41 E. 57th St. (752-0124).

JANE FREILICHER—Recent paintings of Long Island landscapes, New York cityscapes, and still lifes; through 4/27. Fischbach, 24 W. 57th St. (759-2345).

ROBERT GREENE—Paintings of landscapes with figures; through 4/23. Miller, 41 E. 57th St. (980-5454).

VALERIE JAUDON—Recent large-scale square paintings in which polyrhythmic bands are set against a single volatile color; through 4/23. Janis, 110 W. 57th St. (586-0110).

BILL JENSEN—Recent paintings; through 5/7. Washburn, 41 E. 57th St. (753-0546).

ALEX KATZ—Recent large-scale paintings of landscapes and cityscapes at sunset and dawn; through 4/23. Marlborough, 40 W. 57th St. (541-4948).

EDWARD AND NANCY KIENHOLZ—An exhibition of collaborative sculptures incorporating televisions and radios; through 5/14. Zabriskie, 724 Fifth Ave. (307-7430).

ROBIN KINGSTON—Landscape-inspired paintings by an Australian artist who lives in New York; through 4/30. Jacobson, 50 W. 57th St. (582-4695).

JIM LAWRENCE/SAM MESSER—Recent sculpture-/Drawings and prints. Through 4/27. Siegel, 24 W. 57th St. (586-0605).

JOHN MARIN—Watercolors and oil paintings from the thirties, of Maine, New Mexico, and New York City; through 4/23. Kennedy, 40 W. 57th St. (541-9600).

JAN MATULKA—Paintings from the twenties and thirties, including landscapes of New York, New England, and France; through 5/4. Schoelkopf, 50 W. 57th St. (765-3540).

RICHARD MAURY—Realist paintings of still lifes, figures, and interiors in Florence; through 4/23. French, 41 W. 57th St. (308-6440).

RICHARD MINSKY—Recent bookbindings; 4/19–5/14. Zabriskie, 724 Fifth Ave. (307-7430).

BARNETT NEWMAN—Thirteen paintings, from the forties and the sixties, in the first exhibition of this artist's work since the retrospective at MOMA in 1972; through 5/7. Pace, 32 E. 57th St. (421-3292).

JULES OLITSKI—Stained paintings from 1961–1964; through 4/30. Emmerich, 41 E. 57th St. (752-0124).

DONALD SHAMBROOM—Figurative paintings that are evocative of Bruegel and Bosch; through 4/23. ACA, 41 E. 57th St. (644-8300).

KIMBER SMITH—Abstract paintings, and works on paper in gouache, from 1961–1981; through 5/7. Ross, 50 W. 57th St. (307-0400).

JANET STAYTON/ROBERT JANZ—Paintings and works on paper by both; through 4/23. Heesy, 50 W. 57th St. (245-1420).

DONALD SULTAN—Recent drawings; through 4/30. Blum Helman, 8th floor, 20 W. 27th St. (245-2888).

JAMES SURLS—New sculptures and drawings; through 4/30. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOHN VAN ALSTINE—Sculptures that explore the "vessel," composed of rough slabs of stone and found steel; through 4/30. Haime, 41 E. 57th St. (888-3550).

BERTIL WARNOLF—Recent trompe l'oeil paintings by a Swedish artist; through 4/23. Heidenberg, 50 W. 57th St. (586-3808).

JANET YAKE—New color monotypes, of domestic interiors and still lifes; through 4/30. Fitch-Febvrel, 5 E. 57th St. (688-8522).

East Village

POLLY APFELBAUM—New wood sculptures and drawings; through 4/24. Loughelton, 19 Second Ave. (529-2288).

SERGIO CAMPOREALE—Figurative watercolors; through 5/1. Humphrey, 37 E. 7th St. (529-0692).

JOE COLEMAN—Recent paintings; through 4/24. Capp, 223 E. 10th St. (982-4444).

ALEXANDRA DANFORTH—Encaustic paintings that contain elements of geometry and expressionism; through 4/24. Henry Harvey Aftermath, 75½ E. 3rd St. (353-0397).

CLAIRE DELONG—Miniature paintings of saints and angels; through 4/24. Diaz, 223 E. 10th St. (533-6152).

ROBERT GOBER/CHRISTOPHER WOOL—Collaborative and separate works by both; 4/15–5/8. 303, 513 E. 6th St. (477-4917).

HARRY GOTTLIEB/RIVA HELFOND—Paintings, prints, drawings, and watercolors from the thirties and forties by both; through 5/15. Sragow, 436 E. 11th St. (477-6284).

CRAIG HOFHEIMER—Realist paintings of New York; through 5/1. SixtoSix, 626 E. 14th St. (982-4586).

MERRILL & PIERCE/PAUL JOFFE—Collaborative painted assemblages/Paintings of the artist's studio on sheet metal; through 5/1. On the Wall, 328 E. 11th St. (460-0963).

SHEILAH RECHTSCHAFFER—Large-scale pastel drawings of landscapes; through 5/1. McCarthy, 229 E. 10th St. (254-1532).

JOHN ROBERTSHAW—Recent paintings and photographs that explore black and light; through 4/24. Greathouse, 157 Ave. B (460-8000).

CHRISTY RUPP—Recent sculpture; through 4/24. P.P.O.W., 37 E. 8th St. (529-1313).

KATIE SEIDEN—Totemic sculptures in hydrostone; through 5/1. Sensory Evolution, 420 E. 13th St. (505-9144).

SoHo and TriBeCa

HANNO AHRENS—New sculptures; through 4/23. Sharpe, 152 Wooster St. (777-4622).

RICHARD BALLARD—Landscape drawings; through 5/7. Rosenberg, 115 Wooster St. (431-4838).

FRANCES BARTH—New paintings in which geometric and biomorphic shapes are used to create images from landscape; through 4/23. Liguori, 93 Greene St. (334-0190).

JONATHAN BOROFSKY—Recent paintings; through 4/30. Cooper, 155 Wooster St. (674-0766).

GREGORY BOTTS—Recent paintings; through 5/7. Plumb, 81 Greene St. (219-2007).

HENDRICK BRANDTSOEN—Recent paintings; through 4/27. Milliken, 98 Prince St. (966-7800).

HANS BREDER—Abstract paintings, drawings, sculpture, and video; through 4/27. Schreiber/Cutler, 171 Spring St. (925-1441).

JAMES BROOKS/GIORGIO CAVALLON—A survey of paintings by the former, watercolors by the latter; through 4/30. Gruenebaum, 415 W. Broadway (966-3646).

LAWRENCE CARROLL—New paintings; through 4/30. Stux, 155 Spring St. (219-0010).

CHRYSSA—Aluminum and mixed-media sculptures from her "Cityscape" series, from 1980–1988; through 4/16. Castelli, 142 Greene St. (431-6279).

BRUCE CUNNINGHAM—Paintings and works on paper from 1980–88; through 4/30. Dome, 578 Broadway (226-5068).

GREG DRASLER—Landscape paintings in which objects are used as a visual trophe for the figure; through 4/23. Erpf, 568 Broadway (925-6160).

EVELYN ELLWOOD/PAUL GIOVANOPOULOS—Black and white paintings of circles enclosed, or partially enclosed, by squares/Paintings of repeated images; through 4/30. Meisel, 141 Prince St. (677-1340).

AARON FINK—Recent paintings that transform familiar motifs such as a cup, a face, or grapes into abstract, symbolic images; through 4/23. Beitzel, 113 Greene St. (219-2863).

LOTHAR FISCHER—Bronze sculptures that are evocative of Cycladic, Egyptian, and Persian sculpture; through 5/7. Haller, 415 W. Broadway (219-2500).

JACK FORSELL—Recent mixed-media works; through 4/30. Siegeltuch, 568 Broadway (431-3550).

GERARD GAROUSTE—New paintings; through 4/23. Castelli, 420 W. Broadway (431-5160).

MICHAEL GREGORY/JUAN GONZALEZ—Large-scale horizontal landscape paintings in oil/Landscape paintings from 1975–1988. Through 5/11. Hoffman, 429 W. Broadway (966-6676).

RAINER GROSS—New paintings in a series entitled "Luxus"; through 4/28. Moos, 133 Greene St. (982-0411).

HANS HAACKE/JAMES BIEDERMAN—Three new works/Large-scale drawings that make reference to his paintings and sculpture; through 4/30. Weber, 142 Greene St. (966-6115).

CARL HECKER/NEIL NOLAND—Painted iron sculptures/White fiberglass and polymer sculptures with undulating patterns; through 4/30. Shapolsky, 99 Spring St. (334-9755).

JAMES HENNESSEY—Paintings of fictitious environments; through 5/5. Pearl, 420 W. Broadway (966-5506).

GEORG HEROLD—Recent sculptures and paintings; through 4/30. Koury Wingate, 578 Broadway (966-5777).

TOM HOLLAND—Large and small-scale wall reliefs and free-standing sculpture; through 4/23. Cowles, 415 W. Broadway (925-3500).

YVONNE JACQUETTE—Paintings that depict aerial views of Times Square and lower Manhattan at night; through 5/11. Alexander, 59 Wooster St. (925-4338).

KIM JONES—Recent sculpture; through 4/30. Lorence-Monk, 568 Broadway (431-3555).

KURT KOCHERSCHEIDT—Paintings, drawings, and prints by this artist who is a contemporary of Baselitz, Kiefer, and Penck; through 4/23. Roeder, 545 Broadway (925-6098).

LEONARD KOSCIANSKI—Recent paintings that depict imaginary, sometimes frightening, scenes from nature; through 5/3. Kind, 136 Greene St. (925-120).

CHRISTOPHER LEBRUN—A series of new works entitled, "The Tree Paintings"; through 5/7. Sperone Westwater, 142 Greene St. (431-3685).

NICK LOGIS—A large-scale outdoor sculpture in steel and terracotta; through 4/23. Allen, 560 Broadway (334-9710).

CLYDE LYNDS—Stone sculptures that incorporate fiber optics; through 4/30. Harris, 383 W. Broadway (431-3600).

CORK MARCHESCHI—Light sculptures made with argon-mercury tubes; through 4/30. McNeil, 96 Greene St. (966-1661).

BRICE MARDEN—Recent paintings in which lines of two or three distinct colors follow a jagged course across a mottled ground; through 5/7. Boone, 417 W. Broadway (431-1818).

J. PINDYCK MILLER—Recent wall reliefs and bronze sculptures; through 4/23. Davidson, 415 W. Broadway (925-5300).

LARRY MILLER—Sculpture and installations that depict a commercial world confronted by spiritual issues; 4/15–5/14. Harvey, 537 Broadway (925-7651).

MARIA NAZOR—Recent paintings that are a complex synthesis of forms; through 4/23. Rubin, 155 Spring St. (226-2161).

LOWELL NESBITT—Paintings from 1958 to 1988; through 4/30. DiLaurenti, 383 W. Broadway (925-5100).

HERMANN NITSCH—Works on paper; through 4/23. Nolan, 560 Broadway (925-6190).

MARY OBERING—Recent paintings, in tempera on masonite; through 5/7. Nosei, 100 Prince St. (431-9253).

ANNETTE OKO/SONIA DELAUNEY—Oil paintings of New York City's West Side/Lithographs from the sixties and seventies. Through 4/30. Zarre, 379 W. Broadway (431-3456).

JOHN PAUL—Paintings of nudes in reclining positions, on aluminum, bronze, and wood; through 4/29. Neo Persona, 51 Hudson St. (406-9835).

MIKLOS POGANY—New paintings on paper; through 4/30. Munroe, 415 W. Broadway (226-0040).

RICHARD PRINCE—Paintings and photographic works of imagery culled from the mass-media; through 4/30. Gladstone, 99 Greene St. (431-3334).

EDWIN RUDA—Recent abstract paintings; through 4/30. Kelly, 591 Broadway (226-1660).

FRED SANDBACK—Four new sculptures made with yarn stretched taut to create spatial relationships; through 6/18. Dia Art Foundation, 155 Mercer St. (431-9232).

WADE SAUNDERS/CHRIS MARTIN—Sixty small-scale bronze sculptures in a series entitled "Water Drawings"/Abstract paintings and paintings on stilts. Through 4/23. Brown, 560 Broadway (219-1060).

WOLFGANG STAEHLE—Video sculpture and lightbox photographs; through 4/30. Newburg, 580 Broadway (219-1885).

ANNE TABACHNICK—Abstract paintings that juxtapose calligraphy against patches of color; through 4/30. Ingber,415 W. Broadway (226-2591).

URSULA VON RYDINGSVARD—Recent sculptures; through 4/30. Exit, 578 Broadway (966-7745).

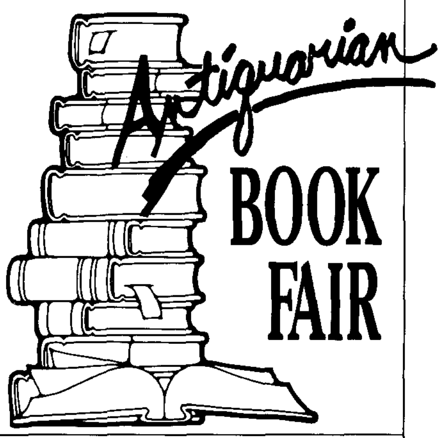
JAMES WANG—Recent abstract paintings; through 4/30. M-13, 72 Greene St. (925-3007).

ANDY WARHOL—Paintings, drawings, and collages from a series of works made in 1976, based on the image of the human skull; through 6/18. Dia Foundation, 77 Wooster St. (431-9232).

STEPHANIE WEBER/MELINDA STICKNEY-GIBSON—Paintings of biomorphic forms on mylar and wood/Small-scale monochromatic paintings on lead and steel. Through 5/7. Littlejohn-Smith, 133 Greene St. (420-6090).

JOAN WITEK—Recent paintings with imagery that refers to landscape; through 4/23. Davis, 568 Broadway (219-1444).

BETTY WOODMAN—Recent ceramic works; through 4/23. Protetch, 560 Broadway (966-5454).



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Other

MOIRA DRYER—Recent abstract paintings; through 5/7. Good, 39 Great Jones St. (420-9063).

KATHY LEVINE/ROSEANNE BACKSTEDT—Cast paper and photographic reliefs/Recent figurative paintings; through 4/29. Robinson, 36 W. 15th St. (206-8010), Wed.-Fri. 1-5, Sat. 10-2.

JOHN NEWMAN—New sculptures and paintings; through 4/23. Gagosian, 521 W. 23rd St. (807-0807).

DAVID SHAPIRO—Recent paintings on burlap, gauze, and nylon screening that refer to Tantric art and psychology; through 4/30. Souyun Yi, 249 Centre St. (334-5189).

ANDY WARHOL—Early drawings, paintings, and watercolors, curated by Gerard Malanga; through 4/23. Baghoomian, 611 Broadway (995-5040).

SUSAN WEIL—Paintings and watercolors of still life arrangements that include books of Eadweard Muybridge's photographs; through 5/14. Flushing, 136-73 41st Ave., Flushing, N.Y. (718-463-7700).

GROUP SHOWS

Madison Avenue and Vicinity

A.S.F.—127 E. 73rd St. (879-9779). Works by five Finnish printmakers; through 5/6.

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Works by Artschwager, Cumming, Johns, Kelly, Morris, Oldenburg, Rauschenberg; through 4/30.

GRAHAM—1014 Madison Ave. (535-5767). Contemporary British pottery, by Johns, Price, Rie, Swindell, Verdon, Ward; through 5/27.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "In Other Lands: American Artists Working Abroad," with works by Copley, Demuth, Gifford, Hartley, Homer, others; 4/16-6/3.

HIRSCHL & ADLER FOLK—851 Madison Ave. (988-3655). "April Fool: Folk Art Fakes and Forgeries" cosponsored by the Museum of American Folk Art; through 4/30.

LA BOETIE—9 E. 82nd St. (535-4865). "Women of the Avant-Garde: Selected Works from 1900-1940," with works by Albers, Goncharova, Nevelson, Oppenheim, Tauber-Arp, others; through 5/30.

SALANDER O'REILLY—22 E. 80th St. (879-6606). Works by 19th- and 20th-century artists, including Delacroix, Davis, Friedman, Kuhn, others; through 4/30.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Andre, di Suvero, Hunt, Judd, Kelly; through 4/30.

DEUTSCH—20 W. 57th St. (765-4722). "Urban and Suburban America," with works by Avery, Crawford, Glackens, March, Nell, others; through 4/27.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). Recent sculpture by Arneson, Azaceta, Chin, DeForest, Hudson, Shaw, Surls, Warrens; through 4/30.

GRAND CENTRAL—24 W. 57th St. (867-3344). "Impressionism and Post-Impressionism: Transformations in the American Mode, 1885-1945" with works by Henri, Inness, Potthast, Prendergast, others; through 5/14.

KENT—41 E. 57th St. (980-9696). "Altered States," with works by Artschwager, Bickerton, Cornell, Dwyer, Goldstein, Lemieux, Ruscha, others; 4/14-5/14.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, prints, and objects by Hofmann, Klimt, Kokoschka, Schiele, others; through 5/27.

SOLOMON—724 Fifth Ave. (757-7777). "Cultural Camouflage," with works by MacConnel, Paik, Phillips, Warhol; through 4/23.

East Village

BROMM—170 Ave. A (533-4233). Works by Crawford, Cobb, Hale, Hanley; through 5/1.

P.S. 122—409 E. 9th St. (228-4249). Works by Cunningham, Dunn, Fortenberry, Fromme, Nozkowski; through 4/24.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Foreign Affairs: Conflicts in the Global Village"; "James Drake: Border Incident"; through 5/14.

AUCHINCLOSS—558 Broadway (966-7753). Works by Aber, Brickhouse, Dvortchak; through 5/11.

CLOCKTOWER—108 Leonard St. (233-1096). "The Pop Project, Part III: Present Tensions: 25 Years of Irreverence in Architecture"; through 5/1.

DRAWING CENTER—35 Wooster St. (219-2166). "Creative Copies: Interpretive Drawings from Michelangelo to Picasso"; through 7/23.

ESMAN—70 Greene St. (219-3044). "The Language of Form: The Form of Language," with works by Falk, Gordon, Rezac, Rosen, Zarina; through 5/7.

GIBSON—568 Broadway (925-1192). Sculpture by Armleder, Bijl, Bosslet, IFP, Lavier, Leccia, Staehle; through 4/23.

INGBAR—578 Broadway (334-1100). Paintings, sculpture, and drawings by Councill, Czechowski, Jacobs, Leepa, Weinstock, Wilson; 4/14-5/7.

SHAFRAZI—163 Mercer St. (925-8732). Works by Heizer, Serra, Smithson; through 4/23.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Huang-Chung, Lobotsky, Shiflett, Weaver; through 5/17.

STEINBAUM—132 Greene St. (431-4224). Furniture designs by De Wolf, Grey, Knoll, Madsen, McKie, Stayman, others; 4/16-5/14.

Other

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.-Sun. 12-6. Works by Beuys, Knoebel, Palermo; through 6/19.

MET LIFE—24 E. 24th St. (578-7157). Japanese prints from the 18th-20th centuries, from the Munson-Williams-Proctor Institute; through 6/3.

PHOTOGRAPHY

CECIL BEATON—Photographs, paintings, caricatures, set designs, and illustrations; through 4/23. At Grey Art Gallery, 33 Washington Place (998-6780) and F.I.T., 27th St. at Seventh Ave. (760-7970).

WILLIAM CHRISTENBERRY/LOUIS DE CLERCQ—Sculpture and color photographs of abstracted Alabama landscapes/19th-century architectural photographs taken in Egypt, Syria, Jerusalem, and Spain; through 4/23. Pace/MacGill, 11 E. 57th St. (759-7999).

COLUMBIA UNIVERSITY—Wallach Art Gallery, 8th floor, Schermerhorn Hall, 119th St. and Amsterdam Ave. (280-0513). "Sexual Difference: Both Sides of the Camera," with photographs by Charlesworth, Cunningham, Prince, Sherman, Woodman, others; through 5/7.

MARIANNE ENGBERG/DUANE MONCZEWSKI—Pinhole photographs of landscapes in Scotland/Architectural photographs. Through 4/30. Urdang, 23 E. 74th St. (288-7004).

BARBARA ESS—Recent photographs; through 4/23. Marcus, 578 Broadway (226-3200).

LEE FRIEDLANDER—Photographs from his 1987 commission "Cray at Chippewa Falls"; through 5/14. Miller, 138 Spring St. (226-1220).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. Through 5/1: "Margaret Bourke-White: A Retrospective"; "Wu Yinxian: The Yan'an Years, the Birth of Modern China."

I.C.P. MIDTOWN—77 W. 45th St. (269-2159), Mon.-Fri. 11-6, Sat. 12-5. Free. "The Art of Persuasion: A History of Advertising Photography," with works by Avedon, Liebovitz, Moholy-Nagy, Penn, Turbeville, others; through 5/7.

CHRISTOPHER JAMES—Photographs and watercolors that have the Vatican as a theme; through 5/14. Witkin, 415 W. Broadway (925-5510).

CHAS RAY KRIDER—Black-and-white photographs of erotic, sometimes disturbing imagery; through 4/30. Natkin, 395 Broadway (925-4499).

SOL LIBSOHN—Documentary photographs; through 4/23. Photofind, 138 Spring St. (334-0010).

ROBERT MAPPLETHORPE—New dye tranfer color prints, including still lifes and portraits; through 4/23. Miller, 41 E. 57th St. (980-5454).

LUCAS SAMARAS—An exhibition of photographs sponsored by the Polaroid Corporation, including images from the recently released book, *Samaras Photographs*, by Ben Lifson; through 4/30. Burden, 20 E. 23rd St. (475-8790).

BRIAN WOOD—Recent drawings, photographs, and prints of images that refer to the figure; through 4/30. Lieberman & Saul, 155 Spring St. (431-0747).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 4/16 at 8: Monologuists John Haskell and Marty Pottenger. $7.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 4/13-16 at 8, 4/17 at 3: John Kelly in "Find My Way Home." $10.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 4/15, 16 at 8:30: Richard Irwin's "Magicantations (for H.M. Koutoukas)." $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 4/23, Thur.-Sat. at 10: Watchface in "Sin." $8, $10. 4/18 at 9: Monologuist Bill Callihan.

P.S. 122—150 First Ave. (477-5288). 4/15-17 at 9: "New Stuff," with Rajeckas and Intraub, Margery Segal, Jeff McMahon, and Sanghi Wagner. $8. 4/15-5/1, Fri. at 10, Sat. and Sun. at 8: Jeannie Hutchins in "Slippery Little Devils." $7.

RAPP ARTS CENTER—220 E. 4th St. (529-6160). 4/14-17 at 7:30: Allen Ginsberg's "Kaddish", directed by James Dickson, with sets by Eric Fischl. $8.

ST. MARK'S CHURCH—10th St. and Second Ave. (674-8112). 4/14-17, 21-24 at 8:30: The School of Hard Knocks in "Human Voice" and "5 Car Pile Up." $6.

THE KITCHEN—512 W. 19th St. (255-5793). 4/18-19 at 8 and 10: John Jesurun's "Chang in a Void Moon," episode 44. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8). Through 4/24: "Scandinavian Craft Today"; "John Prip: Master Metalsmith"; "Ohio Boy: The Ceramic Sculpture of Jack Earl."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 5/1: "Carthage: A Mosaic of Ancient Tunisia." Through 5/1: "Australia: A Bicentennial Celebration." Through 6/5: "Tiffany: 150 Years of Gems and Jewelry." Through 9/25: "The Once and Future Korea." 4/15-8/7: "In the Realm of the Wild: The Art of Bruno Liljefors."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 5/8: "Icons of Piety, Images of Whimsy: Asian Terracottas from the Walter Grounds Collection"; Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 5/8: Photographs by Don Farber, "Taking Refuge in L.A.: Life in a Vietnamese Buddhist Temple."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 5/1: "Focus on Westchester." Through 5/22: "The Rural Landscape of New York." Through 8/23: "Return to the Figure: *Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira.*"

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . .

Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 5/9: "An Assemblage of Spirits: Idea and Image in New Ireland." Through 7/4: "A New Brooklyn Museum: The Master Plan Competition." Through 5/30: "Making History at the Brooklyn Museum: John I. H. Baur." Through 6/7: "Curator's Choice: The Hugo Munsterberg Collection." Through 6/13: "Donald Sultan."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 4/17: "Art/Artifact: African Art from the Collections of The Buffalo Museum of Science, The Hampton University Museum, and The American Museum of Natural History."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 5/15: "Versailles: The View From Sweden, Drawings from the Nationalmuseum and the Royal Palace, Stockholm." Through 6/5: "The Triumph of Simplicity: 350 Years of Swedish Silver." Through 6/26: "The Art That is Life: The Arts and Crafts Movement in America, 1875–1920."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 5/15: "Josef Albers: A Retrospective." Through 5/22: "Aspects of Collage, Assemblage, and the Found Object in Twentieth-Century Art."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 4/88: "Fantasy and Form in the Hanukkah Lamp." Through 5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890–1945." Through 5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912–1928." Through 6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 4/24: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 4/17: "In Style: Celebrating Fifty Years of the Costume Institute." Through 5/8: "Fragonard." Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 6/5: "Dutch and Flemish Paintings from the Hermitage." 4/13–12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 5/1: "Sir Francis Drake and the Age of Discovery." Through 4/24: "Edward Curtis and the North American Indian." Through 5/8: "Creating a Legend: George Peabody and the House of Morgan." Through 4/24: "Aratus: Ancient Constellations in a Medieval Manuscript."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 5/22: "Rafael Montañez-Ortiz: Years of the Warrior, Years of the Psyche, 1960–1988."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 4/19: "Committed to Print." Through 4/19: "The Photographs of Josef Albers: A Selection From the Collection of the Josef Albers Foundation." Through 5/3: "Vito Acconci: Recent Work." Through 5/3: "Donald Sultan's Black Lemons." Through 6/5: "A Cezanne Treasure: The Basel Sketchbooks." 4/16–6/7: "Designs for Independent Living."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 5/22: "New York Youth: An Intimate Portrait." Through 8/28: "Blatas and His New York World of Music and Theater."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 5/5: "163rd Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 4/24: "Museum Notions: Installation by Art Parts."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America." Through 6/19: "Francis W. Edmonds: American Master in the Dutch Tradition." Through 7/15: "Lavish Interiors of 19th-Century New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 4/88: "Know These Lines." Through 5/7: "Splendid Plumage: Bird Illustrations, 1550–1900, from The New York Public Library." Through 6/18: "Lost Cities: The Photography of Désiré Charnay."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 5/1: "Philemona Williamson: Recent Paintings." 4/16–5/22: "Abraham Joel Tobias: Sculptural Paintings of the 1930's." 4/16–6/12: "Classical Myth and Imagery in Contemporary Art."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 4/17: "Charles Sheeler: Paintings, Drawings, Photographs." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 4/28: "Precisionist Perspectives: Prints and Drawings." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 6/8: "George Ault." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. 4/18–7/13: "Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 4/15 at 10 a.m. and 2, 4/16 at 10 a.m.: "Fine and Important Japanese Works of Art." On view from 4/9. **Christie's East**—219 E. 67th St. (606-0400). 4/14 at 10 a.m.: "Antique and Fine Jewelry." On view from 4/9. 4/19 at 10 a.m.: "Furniture, Decorations, and Paintings." On view from 4/15.

DOYLE—175 E. 87th St. (427-2730). 4/13 at 10 a.m.: "Important Estate Jewelry." On view from 4/9. 4/13 at 7: "American Paintings." On view from 4/9.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/13 at 2: "Important Silver." On view from 4/8. 4/16 at 10:15 a.m.: "Fine Printed and Manuscript Americana." On view from 4/9. 4/19 at 7: "The Jewels and Objects of Vertu of the Honorable Clare Booth Luce." On view from 4/13.

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City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 13

CITY OF BIRMINGHAM ORCHESTRA (N.Y. debut), Simon Rattle conductor; pianist Alfred Brendel. Robin Holloway's *Seascape and Harvest* (N.Y. premiere); Beethoven's Piano Concerto No. 4; Sibelius's Symphony No. 5. Carnegie Hall at 8. $12.50–$18.

EUROPEAN COMMUNITY YOUTH ORCHESTRA, Erich Leinsdorf conductor; mezzo-soprano Marilyn Horne, violist Nobuko Imai, members of the Harvard Glee Club. Berlioz's *Harold in Italy,* Op. 16; Ruggles's *Angels;* Brahms's *Alto Rhapsody;* Orchestral Interludes from Wagner's *Siegfried* and *Gotterdammerung.* Avery Fisher Hall at 8. $12–$25.

CLARION CONCERTS ORCHESTRA, Newell Jenkins conductor; soprano Julianne Baird, mezzo-sopranos Elaine Bonazzi and D'Anna Fortunato, tenor Jeffrey Thomas, harpsichordist Gerald Ranck. Sammartini's *Cantata della Passione di Gesu Cristo;* Gluck's *Le Nozze d'Ercole e d'Ebe.* Merkin Concert Hall at 8. $12.50.

COLETTI-MARTIN-MITCHELL TRIO (N.Y. debut)—Violist Paul Coletti, flutist Marya Martin, harpist Emily Mitchell. Ravel-Salzedo, Bax, Debussy, Mews, Saint-Saens, Vieuxtemps. 92nd Street Y at 8. $7.50–$10.

KIERA SKIFF, soprano/**ALBERTO MIZRAHI,** tenor/**WILLIAM LEWIS,** pianist. Program of operatic selections. Weill Recital Hall at Carnegie Hall at 8. Benefit for the Partnership for the Homeless. $10.

CONTEMPORARY MUSIC FESTIVAL—Mannes Contemporary Ensemble, Madeleine Shapiro director/Mannes Percussion Ensemble, Howard Van Hyning director. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

LEO SMITH/ANDREW CYRILLE TRIO—Third-wave jazz. Kraine, 85 E. 4th St. (254-7706), at 8. $10.

JOHN KELLY, in *Find My Way Home,* a retelling of the Orpheus myth, set in the '30s Depression era; with arias from the Gluck opera, film section by Anthony Chase, set by Huck Snyder. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10.

WAYNE HORVITZ, composer and keyboardist, with the New York Composers' Orchestra and Robin Holcomb's a.k.a. Ensemble, and guest Bill Frisell. Horvitz's music for jazz orchestra. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $8.

MARLENE VERPLANCK, vocalist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

ELISENDA FABREGAS, composer-pianist/**RACHEL ROSALES,** soprano. Bach, Beethoven, Falla, Mompou, Granados, Chopin, Fabregas. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

HELEN AVAKIAN, guitarist. Hunter College Recital Hall, 69th St. east of Park Ave. (772-4448), at 2. Free.

METROPOLITAN OPERA NATIONAL COUNCIL AUDITION WINNERS—Trinity Church, Broadway at Wall St., at 1. Free.

ELECTRIC DIAMOND—Popular classics. Dazian Building, Podell Auditorium, 10 Nathan D. Perlman Place, between 16th and 17th Sts., east of Second Ave. (866-2086), at noon. Free.

TENKO, vocalist from Japan. Roulette, 228 W. Broadway (219-8242), at 9. $5.

JED DISTLER, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

VINLAND DUO—Oboist Virginia Brewer, pianist Mary Ann Brown, soprano Christine Schadeberg. Songs by Danish composers; N.Y. premiere of Hoffding's *Kammermusik,* Op. 11; music by Braun, Gram, Bentzon, Nielsen. Danish Seamen's Church, 102 Willow St., Brooklyn (718-875-0042), at 8. Free.

Thursday, April 14

NEW YORK PHILHARMONIC, Charles Dutoit conductor; pianist Jean-Philippe Collard. Dutilleux's *Metaboles;* Ravel's Piano Concerto for the Left Hand; Stravinsky's *Firebird* (complete). Avery Fisher Hall at 8. $7.50–$35.

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Vladimir Feltsman. Schubert's Symphony No. 5; Beethoven's Piano Concerto No. 5, "Emperor"; Schubert-Webern's *Six German Dances.* 92nd Street Y at 7. Benefit for the Y's social-service, educational, and cultural programs: $150 for reception and concert; $500 and $1000 including a dinner.

WAVERLY CONSORT—"Long Live Fair Oriana: Masters of the Musicke to Queen Elizabeth I": Byrd, Dowland, Morley, others. Alice Tully Hall at 8. $15, $17.

BIRTHDAY TRIBUTE TO STEPHANE GRAPPELLI, the jazz violinist. Performers include Yo-Yo Ma, Maureen McGovern, Michel Legrand, Juilliard String Quartet, Toots Thielemans, Harold Nicholas, Roger Kellaway, Mike Renzi, Jay Leonhart, Grady Tate. WQXR's Bob Jones as host. Carnegie Hall at 8. $15–$30.

APPLE HILL CHAMBER PLAYERS, with guest violist Marcus Thompson. Mozart's Piano Concerto K. 413 (piano-sextet version); Tison Street's *Dark Tangos* (N.Y. premiere); Brahms's Viola Quintet Op. 111. Merkin Concert Hall at 8. $10.

SYLVAN WIND QUINTET, with guest pianist Edmund Battersby. Schubert-Goldstein's Introduction, Variations, and Finale D. 603; Beethoven's Trio in G; Poulenc's Sextet for Wind Quintet and Piano. Weill Recital Hall at Carnegie Hall at 8. $10.

AMERICAN COMPOSERS ALLIANCE 50th-anniversary concert. Violist Kevin Davidson, pianists Jennifer Rheinhardt and Andrew Thomas, oboist Ronald Roseman, vibraphonist-marimbist Gregory Charnon. Chamber music by Trimble, Bicardi, Thomas, Schubel, Roseman. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Contribution.

FESTIVAL OF 20TH-CENTURY MUSIC—Manhattan Contemporary Ensemble, Claire Heldrich conductor, Aaron Kernis guest conductor; mezzo-soprano Jean Crossman. Works by Cage, Tanenbaum, Kernis, Boulez. Composers Aaron Kernis and Elias Tanenbaum will speak. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

SATCH 'N' FATS REVISITED—With musicians Arvell Shaw, Joe Muranyi, Benny Powell, Haywood Henry, Johnny Letman, Ed Polcer, Dan Barrett, Jackie Williams, Marty Grosz, Dick Meldonian, other instrumentalists. NYU Loeb Student Center, 566 LaGuardia Pl. (998-4999), at 8. $9.

AURORA, with Vicki Boeckmanm, recorder. Music for Baroque ensemble, by F. Couperin; Corelli, Vivaldi, Castello, Fontana, with varied instrumentation. St. Michael's Church, 225 W. 99th St., at 8. $8.

JOHN KELLY—See 4/13.

PETER KOWALD, bassist from West Germany. Roulette, 228 W. Broadway (219-8242), at 9. $5.

WAYNE HORVITZ, composer-keyboardist, with The President, group of six improvisors, and the Horvitz Trio, the composer with Butch Morris, Robert Previte. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $8.

COOPER MOORE/REGGIE WORKMAN ENSEMBLE—Kraine, 85 E. 4th St. (254-7706), at 8. $10.

MANNES CHORUS, Amy Kaiser, Richard Tang Yuk directors. Music of Brahms, Mozart, Schickcele, Getty, others. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

EROICA TRIO—Brahms's Piano Trio in C Op. 87. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

SUZANNE FREMON, pianist. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

WILLIAM WELLS, organist. Music by Widor and Jongen. St. Paul's Chapel, Columbia University, Broadway at 116th St., at noon. Free.

OUT OF THE BLUE, acoustic-jazz sextet. Manhattan Savings Bank, Broadway at 9th St., at 8. Free.

BARGEMUSIC—Violinists Ik-Hwan Bae, Mark Peskanov; cellists Gary Hoffman, Fred Sherry; violists Toby Hoffman, Walter Trampler. Dvorak's String Sextet Op. 70; Tchaikovsky's *Souvenir de Florence,* string sextet. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

BRONX COMMUNITY COLLEGE CHAMBER ENSEMBLE—Schwendler Auditorium, University Ave. and 181st St., at 12:30. Free.

Friday, April 15

ORCHESTRA OF ST. LUKE'S, Christopher Hogwood conductor; French-hornist Joseph Anderer, tenor David Gordon, flutist Elizabeth Mann, harpist Deborah Hoffman. C.P.E. Bach's Symphony No. 1; C.P.E. Bach-Henze's *I Sentimenti di C.P.E. Bach* (N.Y. premiere); Britten's Serenade "Now Sleeps the Crimson Petal" (U.S. premiere); Brahms's Serenade in A Op. 16. Carnegie Hall at 8. $14–$25.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; soprano Judith Kellock. "Meet the Moderns—Contrasts." Berger (N.Y. premiere); Huggler (world premiere), text by Paul Celan; Wyner; Chou (world premiere); Colgrass (U.S. premiere); Bazelon (N.Y. premiere); Antoniou (N.Y. premiere). Cooper Union, Third Ave. and 7th St. (529-5694), at 8. $7.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artist pianist John Browning. Rachmaninoff's Fantasy for Two Pianos; Mendelssohn's Sonata No. 2; Schubert's Piano Trio No. 1. Alice Tully Hall at 8. $18.

CITY OF BIRNGINGHAM SYMPHONY ORCHESTRA—Avery Fisher Hall at 8. Sold out.

NEW YORK PHILHARMONIC—See 4/14. Today at 2.

SONNY ROLLINS, saxophonist. Town Hall at 8. $20.

LUCIENNE DAVIDSON, pianist (N.Y. recital debut). Music by Berger, Mozart, Stravinsky, Chopin. Weill Recital Hall at Carnegie Hall at 8. $8.

THE WINANS, gospel group, with guests BeeBee and CeCe Winan. Apollo Theater, 253 W. 125th St. (949-5838), at 8. $15–$25.

MANHATTAN PHILHARMONIA ORCHESTRA, Sidney Harth conductor. Strauss's *Don Juan;* Mozart's Symphony No. 36 "Linz"; Kodaly's Suite from *Hary Janos.* Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

BILLY BRAGG, singer-songwriter. Roseland, 239 W. 52nd St. (757-3100), at 9. $18.50, or in advance $17.50 at Radio City Music Hall box office.

MANNES TRIO—Works by Haydn, Martinu, Smetana. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

GRASSROOTS GOSPEL AND JUBILEE SINGING—No Name Gospel Singers, Heavenly Tones, Faithful Harmonizers, Golden Jubilees & Charlie Storey and His All Stars, Gospel Christian Singers. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

PHIL WOODS/LEW TABACKIN QUINTET—JazzPort, 210 Front St. (608-7889), at 8 and 10. $20.

AN EVENING OF RUSSIAN MUSIC—New York Russian Chorus, Gregory Salmon director/Troika Balalaikas, Helen Fornazor director. Hunter College Playhouse, 68th St. east of Park Ave. (772-4448), at 8. $6.

GREGG SMITH SINGERS—American music. Turtle Bay Music School, 244 E. 52nd St. (753-8811), at 8. Free.

JUSTIN DELLO JOIO, composer. "Song Cycle for Soprano and Tenor." Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JOHN KELLY—See 4/13.

PETER BLEGVAD, with St. Just in Roseland, David Hofstra, Fats Kaplan. Roulette, 228 W. Broadway (219-8242), at 9. $5.

DON CHERRY/ED BLACKWELL—Third-wave jazz. Kraine, 85 E. 4th St. (254-7706), at 10. $10.

WAYNE HORVITZ, with Butch Morris and Robert Privite. Works for jazz orchestra. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $8.

JULIUS GROSSMAN ORCHESTRA—Music of Bartok, Elgar, Schubert, Verdi, Warlock. Free Synagogue of Flushing, 41-60 Kissena Blvd., Queens, at 8. Free.

Saturday, April 16

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; clarintist David Shifrin, pianist Shura Cherkassky, trumpeter Neil Balm, English-hornist Mark Hill. Bright Sheng's *In Memoriam: 1966–1976* (world premiere); Chopin's Piano Concerto No. 2; Copland's *Quiet City,* his *Music for the Theatre,* and his Clarinet Concerto. 92nd Street Y at 8. $15, $17.50.

AMERICAN SYMPHONY ORCHESTRA, Goran W. Nilson conductor. Program opening the celebration of the first Swedish settlement in the U.S. Carnegie Hall at 7. Sold out.

ORCHESTRA OF ST. LUKE'S, Kent Nagano conductor; pianist Yvonne Loriod. Tribute to Olivier Messiaen on his 80th birthday. Messiaen's *Des Canyons aux Etoiles.* The composer will be present. Florence Gould Hall, French Institute/Alliance Francaise, 55 E. 59th St. (355-6105), at 8. $18.

NEW YORK PHILHARMONIC—See 4/14.

CHAMBER MUSIC SOCIETY—See 4/15. Today at 3.

WAVERLY CONSORT—See 4/14.

GUARNERI QUARTET—Beethoven's Quartets Op. 18 No. 6; Grosse Fuga Op. 133; Quartet in F Op. 135. Metropolitan Museum at 8.$16

YONG HI MOON/DAI UK LEE, duo-pianists (N.Y. debuts). Music of Schubert, Mozart, Martinu, Ravel. Merkin Concert Hall at 9. $15.

CYNTHIA RAIM, pianist. Music by Schubert, Rachmaninoff, Bartok, Ravel. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $3.

THE WINANS—See 4/15. Tonight at the Beacon Theater, Broadway and 74th St. (496-7070), at 8. $18.50, $22.50.

ALDONA KEPALAITE, pianist. Music by Mendelssohn, Schubert, Scriabin, Liszt. Weill Recital Hall at Carnegie Hall at 5:30. $9.

FRANK DAYKIN, pianist (N.Y. recital debut). Mozart, Dukas, Ravel, Debussy, Schubert, Faure, Liszt. Weill Recital Hall at 8:30. $10.

AUGUSTA CECCONI BATES, composer. Program of her chamber music, including New York premieres; performed by soprano Cynthia Aaronson, flutist Andrew Bolotowsky, pianists Augusta Cecconi Bates, Constance Cooper, basso Eero Eskelinen, violinist John Jadlos, cellist Carol Redfield-Browning, tenor James Shults. Weill Recital Hall at 2. $10.

EMMANUEL—Madison Square Garden, Felt Forum, at 8. $20–$30.

EVELYN SIMON AND FRIENDS—The soprano, with tenor Daniel Pincus, fortepianist Gwendolyn Toth, violinist Rona Goldensher, violocellist Lisa Terry. Music by Mozart, Haydn, Bach, Beethoven. St. John's in the Village, Waverly Pl. and W. 11th St., at 8. $5.

WAR AND PEACE—Downtown Chamber & Opera Players, Mimi Stern-Wolfe conductor. First of two programs (see Sun.). Music for chamber orchestra and voices, including world premieres; by Hollister, Scarim, Benson, Kurka. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (477-1594), at 8. $8.

ANONYMOUS 4—Women's vocal group. "The Miracles of Sant'Iago, a Spanish Pilgrimage." St. Michael's Church, 99th St. and Amsterdam Ave. (567-4280), at 8. $8.

HAROLD MABERN TRIO—Celebration of "the late great Bobby Timmons." Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $10.

CARMAN MOORE AND SKYMUSIC—With dancer-choreographer Angela Verdurmen, slides by Caterina Bertolotto. World premieres of Kenneth Bichel's *Cathedral Calls* and Moore's *The Persistence of Green;* other music by Moore. St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

PHIL WOODS/LEW TABACKIN QUINTET—See 4/15.

JOHN KELLY—See 4/13.

KEN ZUCKERMAN/SWAPAN CHAUDHURI—Music of North India. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

MICHAEL ROBINSON—Compositions for computer synthesizers. St. Peter's Church music room, Lexington Ave. and 54th St. (935-2200), at noon. Donation.

WAYNE HORVITZ, with Robin Holcomb's a.k.a. Ensemble, Marty Ehrlich and Robert Previte/The President, improvisors' ensemble. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $8.

MANHATTAN VOCAL ENSEMBLE, Nelly Vuksic conductor. Works of Escobar, Nobre, Ramirez, Grau. Manhattan College of Music, Broadway and 122nd St., at 8. Free.

BARNARD-COLUMBIA CHORUS/UNIVERSITY OF VIRGINIA SINGERS, Donald Loach and Peter Schubert conductors. Works of Brahms, Britten, Barber. St. Paul's Chapel, Broadway and 116th St., at 8. Free.

JIM STALEY, trombonist, with guitarist Bill Frisell, drummer Ikue Mori. Roulette, 228 W. Broadway (219-8242), at 9. $5.

JEANNE LEE/PATRICIA NICHOLSON, a music-dance ensemble. Kraine, 85 E. 4th St. (254-7706), at 8. $10.

ZAIDEE PARKINSON, pianist/**ESSEX QUARTET**—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

GUINNESS STRING QUARTET—Works by Mozart, Ravel, Aibel. Lincoln Center Library at 2:30. Free.

ASHFORD AND SIMPSON—Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 8:30. $19–$25.

DAVID HYKES AND THE HARMONIC CHOIR—The Great Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $9.

Sunday, April 17

MONTE CARLO PHILHARMONIC ORCHESTRA, Lawrence Foster conductor; duo-pianists Katia and Marielle Labeque. Dukas's Symphony in C; Bruch's Concerto for Two Pianos, Roussel's *Bacchus et Ariane.* Carnegie Hall at 3; $11–$16.

NEW JERSEY SYMPHONY ORCHESTRA, Hugh Wolff conductor; tenor Gary Lakes, soprano Rebecca Copley, mezzo-soprano Gweneth Bean. "A Spring Festival of Star-Crossed Lovers": Prokofiev's *Romeo and Juliet* Suite; excerpts from Act II of Wagner's *Tristan and Isolde.* Carnegie Hall at 8. $6–$20.

A SALUTE TO BROADWAY—Fred Waring's Pennsylvanians, conducted by Mrs. Fred Waring, with members of three choral groups, and a stage band, in a tribute to Irving Berlin's 100th birthday. Music of Rodgers and Hart, Lerner and Loewe, Cohan, Hamlisch, Kern, others. Avery Fisher Hall at 8. $10, $15.

NEW YORK CHAMBER SYMPHONY—See 4/16. At 3.

CHAMBER MUSIC SOCIETY—See 4/15. Today at 5.

MATT HAIMOVITZ, cellist (N.Y. recital debut), with pianist Sceryl Tschanz. Works by Francoeur, Schumann, Brahms, Debussy, Chopin. Alice Tully Hall at 8. $10.

I MUSICI—Works by Corelli, Manfredini, Vivaldi, Boccherini, Rota. Avery Fisher Hall at 3. $8–$16.

JAYN ROSENFELD, flutist, with pianist Evelyne Crochet. Works of Bach, Dohnanyi, Roussel, Fine (N.Y. premiere), Dembski (N.Y. premiere), Prokofiev. Merkin Concert Hall at 7. $8.

NEW SOUNDS—Peter Gordon and Ensemble/Don Slepian, synthesizer, and friends/Manhattan Marimba Quartet with percussionist John Arrucci. Host is John Schaefer of WNYC. Merkin Concert Hall at 2. $10.

ALHAMBRA—Joining the ensemble: percussionist Hanna Mirhige. Music of Spain and the Sephardic diaspora. Weill Recital Hall at Carnegie Hall at 2. $12.

MARGARET LINDSAY-JOHNSON, soprano, with pianist Julius Tilghman. Handel, Schumann, Mozart, Coleridge-Taylor, Carter. Weill Recital Hall at 8:30. $10.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor; violinist Kenneth Gordon. Debussy's *Prelude to the Afternoon of a Faun;* Tchaikovsky's Violin Concerto; Strauss's *Death and Transfiguration.* Washington Irving High School, Irving Pl. and 16th St., at 3. $5.

COLUMBIA UNIVERSITY ORCHESTRA AND ARTIST ASSOCIATES, Howard Shanet conductor. Mahler's Symphony No. 1, original version; Argento's *Homage to Mahler.* Symphony Space at 8. Free.

HABRERA HATIVAT—The Israeli music group, with Cantor Max Wohlberg. Concert celebrating Israel's 40th anniversary. Jewish Theological Seminary of America, Broadway at 122nd St., at 4. $10.

WAR AND PEACE—See 4/16. Tonight: Chamber and vocal music by Siegmeister, Seletsky, Cherkhin, Eisler, Blitzstein, Schulhoff (U.S. premiere). Guest performers are the Chacabuco Chamber Ensemble, with Latin and Central American Music.

THE PIERSON ORCHESTRA—17-member group. Jazz Center, 380 Lafayette St. (505-5660), 3–6 p.m. $5.

EMMANUEL—See 4/16. Today at 3.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with vocalist Laura Vaccaro; offering. At 7:30: Manna House MEEEE Concert, with the Ray Abrams/Hank Doughty Big Band. $6. Lexington Ave. and 54th St.

ST. BARTHOLOMEW'S CHAMBER ORCHESTRA, Randall Craig Fleischer conductor; organist William Trafka, tenor Douglas Perry. Copland's *Quiet City;* Britten's *Serenade* for tenor, horn, strings; Jeffrey Lunden's *Adagio and Allegro* (world premiere). St. Bartholomew's Church, Park Ave. at 51st St., at 3. $5.

PUERTO RICO SINGS—19th- and 20th-century music. Equitable Tower Auditorium, Seventh Ave. between 51st and 52nd Sts. (889-2850), at 3. $18.

NATIONAL ASSOCIATION OF COMPOSERS—Premieres by Pleskow, Beaudoin, Singer, Inwood, Bestor, Polin, Heussenstamm, with the composers present. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $7.

CHRISTINE SEITZ, soprano/**STEVEN BLIER,** pianist. Music by Verdi, Grieg, Sibelius, Ives, Seitz, Strauss, Brahms, Schumann. Greenwich House Music School, 46 Barrow St. (242-4770), at 3. $10.

HAMPSHIRE CONSORT—"Music of the Royal Courts," for voice, harpsichord, and Renaissance wind instruments. Riverside Church, the Drive at 122nd St., at 4. $5. At 3, recital by carillonneur James R. Lawson.

SOUND UNITY ORCHESTRA, Bill Dixon conductor. Kraine, 85 E. 4th St. (254-7706), at 7:30. $10.

CASA VERDE TRIO—Trios for violin, cello, piano, with harp. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), near Broadway and 194th St., at 2. $7.

GERRY HEMINGWAY, percussionist, with harpist-electronics musician Anne LeBaron, trombonist George Lewis, saxophonist Earl Howard. Roulette, 228 W. Broadway (219-8242), at 9. $5.

JOHN KELLY—See 4/13. Today at 3. This performance will be sign-interpreted by Hands On.

SHEM GUIBBORY, violinist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

QUEENS SUMPHONY ORCHESTRA POPS, Elliot Finkel conductor; singer Theodore Bikel. Folk songs, pop music, Broadway songs, and Mr. Finkel's "A Fantasy on Jewish Themes" (premiere). Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 2. $14–$19.

QUEENS COLLEGE 50TH-ANNIVERSARY PROGRAM—Copland School of Music concert: The Festival Alumni Orchestra, Maurice Peress conductor. The Jimmy Heath Quintet with a world premiere by Heath; alumni guest artists, including soprano Reri Grist, bassoonist Jane Taylor, oboists Ronald Roseman, Marcia Butler, violinist Samuel Rhodes, pianist Morey Ritt, flutists Helen Campo, Susan Rotholz; Tony Randall narrating Prokofiev's *Peter and the Wolf;* music by Bach, Loeffler, Barkin, Walden (premiere), Mozart. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 7:30. $5, $10.

NEW YORK BAROQUE—"Music from 17th-Century Austria," by Biber, Schmelzer, Froberger, Buonamente, De Selma, Meali. First Unitarian Church, Pierrepont St. and Monroe Pl., Brooklyn, at 4. $5.

OMNI ENSEMBLE, with composer-instrumentalist David Amram. Music by Amram, Wuorinen, Wechsler, and electronics improvisations. Brooklyn Conservatory of Music, 58 Seventh Ave. at Lincoln Pl., Park Slope (718-622-3300), at 3. $6.

ALISON HALE, flutist, with pianist John Forconi. Works by Bach, Poulenc, Prokofiev, others. New Theatre of Brooklyn, 465 Dean St. (718-230-3336), at 3. $8.

BRONX ARTS ENSEMBLE CHAMBER MUSIC—Mozart *Divertimenti* for two oboes, two bassoons, two horns: K. 253, 240, 289. Wave Hill, Independence Ave. and W. 249th St., Bronx (549-3200), at 3. $10.

ROSEWOOD CHAMBER ENSEMBLE—Works by Mendelssohn, Schumann, Mozart. St. Matthias R.C. Church, 58-15 Catalpa Ave., Queens, at 3. $9.

BARGEMUSIC—See 4/14. Today at 4.

JULIUS GROSSMAN ORCHESTRA—See 4/15. Today at 177 Dreiser Loop, Co-Op City, Bronx, at 2:30.

Monday, April 18

MANHATTAN PHILHARMONIC, Peter Tiboris conductor; pianist Dimitris Sgouros; choruses from six states; soprano Jean Bystrom, tenor Steven Tritten, bass Rodney Brown, conductor Jerry Jordan (N. Y. debut). Mozart's Piano Concerto No. 21; Beethoven's *Choral Fantasy;* Schubert's *Mass* in G, works by Stanford, Gabrieli, Haydn. Avery Fisher Hall at 8. $11–$21.

ALFRED BRENDEL, pianist. Schubert program, including the Sonatas in a and in D, and Four Impromptus Op. 90. Carnegie Hall at 8. $14–$25.

TREVOR PINNOCK AND FRIENDS—Alice Tully Hall at 8. Sold out.

MIRIAM MAKEBA/HUGH MASEKELA/CAST OF "SARAFINA," with composer-playwright Mbongeni Ngema. Radio City Music Hall at 8. $20–$30.

TOKYO QUARTET, with pianist Hiroko Nakamura. Music of Haydn, Debussy, Dvorak. Metropolitan Museum at 8. $15.

JOSE FERNANDEZ-BARDESIO, guitarist (N.Y. debut). Works by Cimarosa, Sor, Rodrigo, Cervetti, Barrios, Brouwer, Villa-Lobos. Weill Recital Hall at Carnegie Hall at 8. $10.

LOVE AND ROCKETS—Roseland, 239 W. 52nd St. (757-3100), at 9. $20, or, at Radio City Music Hall box office in advance, $18.50.

JAMES JETER, bassoonist, with others: pianist Benton Hess, soprano Carol Webber, countertenor Keith Westerfield, baritone Peter Stewart, clarinetist Larry Tietze. Music by Hess (world premiere), Hummel, Glinka, Tchaikovsky, Persichetti. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

LILIANE QUESTEL, pianist. Schubert, Ravel. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

JUILLIARD CHAMBER MUSIC—Paul Hall, 144 W. 66th St., at 8. Free.

JOY IN SINGING—Paul Sperry conductor. Lincoln Center Library at 6. Free.

Tuesday, April 19

AMERICAN STRING QUARTET, with pianist Stephen Hough. Mozart's Quartet K. 421; Schoenberg's Quartet No. 3; Dvorak's Quintet in A. Alice Tully Hall at 8. $10.

NEW YORK PHILHARMONIC—See 4/14. Tonight at 7:30.

PHILHARMONIA VIRTUOSI Richard Kapp conductor; the Taghkanic Chorale, Dennis Keene music director; tenor Thomas Young. Telemann, Handel, Gilbert and Sullivan. Town Hall at 8. $8–$12.

ADAM HOLTZMAN, guitarist/**LINDA KOBLER,** harpsichordist, with viola d'amorist Susan Iadone. Music by Le Roux, Scarlatti, Bach, Vivaldi, Dyens, Barrios, Borden, Ponce. 92nd Street Y at 8. $7.50–$10.

LENORE WEINSTOCK, violist, with pianist Norman Carey, composer-pianist Karen Campbell. Music by Bach, Brahms, Vaughan Williams, Serly, Campbell (world premiere). Merkin Concert Hall at 8. $10.

MARGARET IRWIN-BRANDON, harpsichordist. Bach's *Well-Tempered Clavier,* Book II. Weill Recital Hall at Carnegie Hall at 8. $10.

JOEL KROSNICK, cellist/**GILBERT KALISH,** pianist, with percussionist Gordon Gottlieb. "The Last One Hundred Years: The Growing Traditions": Music by Debussy, Goehr, Shapey, Stanley Walden (world premiere). Symphony Space at 8. $6.

WASHINGTON SQUARE CONTEMPORARY MUSIC—"Piano Plus . . . ": clarinetist Anand Devendra, pianists Eliza Garth, John Kamitsuka, cellist Jeanne LeBlanc, violinist Cyrus Stevens. Music by Chasalow (U.S. premiere), J. Dello Joio, Jaffe (N.Y. premiere), Schuller. NYU University Theater, 35 W. 4th St., at 8. $5.

MANHATTAN JAZZ ENSEMBLES, Dick Lowenthal director. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

DAVID LIDDLE, organist. Music by Bach, Saint-Saens, Hollins, Harwood, Liddle. Trinity Church, Broadway at Wall St., at 12:45. Free.

COMPOSERS CONCERT—Juilliard School Paul Hall, 144 W. 66th St., at 8. Free.

OUT OF THE BLUE—See 4/14. Tonight, 186 E. 86th St., at 8:15.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Tickets, $16–$95. **Final week of season:** 4/11 at 8: Berg's *Lulu,* Levine conducting; Malfitano, Troyanos, Hamilton, Sooter, Mazura, Carlson. 4/12 at 8: Verdi's *Il Trovatore,* Veltri conducting; Mitchell, Cossotto, McCracken, Clark, Kavrakos. 4/13 at 8: Massenet's *Werther,* Fournet conducting; von Stade, Upshaw, Kraus, Stilwell, Capecchi. 4/14 at 8: Mozart's *Cosi fan tutte,* Epstein conducting; Te Kanawa, Montague, Upshaw, Ahlstedt, Schexnayder, Feller. 4/15 at 8: *Il Trovatore;* same as 4/12, except Nucci for Clark. 4/16 at 1:30: *Werther;* same as 4/13 (broadcast, WQXR). 4/16 at 8: *Lulu;* same as 4/11 except McCauley for Sooter.

Other

THE MAGIC FLUTE, by Mozart, Anthony Amato director. Amato Opera, 319 Bowery (228-8200). 4/16, 23 at 7:30; 4/17, 24 at 2:30. $12. Seniors, children $10.

H.M.S. PINAFORE, by Gilbert and Sullivan. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Wed.-Sat. at 8; Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends.

NEW YORK GRAND OPERA—Orchestra and chorus, Vincent La Selva conductor. Gabriella Tucci, Enrico Di Giuseppe, and many artists of the company, in a program of selections from Verdi's *Nabucco, Luisa Miller, Falstaff, others.* Alice Tully Hall, 4/13 at 8. $15–$25. Benefit tickets: 245-8837.

LA GENERALA (*The General's Wife*)—Zarzuela by Perrin and Palacios. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). 4/16 at 8; 4/24 at 7. $18.

UTOPIA, LTD., by Gilbert and Sullivan. Concert Performance, Gilbert and Sullivan Society. CAMI Hall, 165 W. 57th St. 4/16 at 8. $1.

DANCE

Paul Taylor Dance Company

CITY CENTER—Through 5/1. Tickets, $15–$40. 4/12 at 7, 4/15 at 8: *Roses; Ab Ovo Usque ad Mala (From Soup to Nuts); Counterswarm* (world premiere), by Taylor. 4/13 at 8: *Equinox; Lost, Found and Lost; Homeward* (world premiere), by Christopher Gillis; *Le Sacre du Printemps (The Rehearsal).* 4/14 at 8: *A Musical Offering; Last Look; Counterswarm.* 4/16 at 8: *Esplanade; Runes; Brandenburgs.* 4/17 at 3: *Cloven Kingdom; Rhapsody on a Theme; House of Cards; Syzygy.* 4/17 at 7:30: *Kith and Kin; Nightshade; Mercuric Tidings.*

Les Grands Ballets Canadiens

BROOKLYN ACADEMY OF MUSIC—4/12–17. Tickets, $10–$30. 4/12 at 7; 4/16 at 2 and 8; 4/17 at 2: All-Stravinsky evening—James Kudelka's *Le Sacre du Printemps* (American premiere); *Consort Lessons* (N.Y. premiere), by David Bintley; Nijinska's *Les Noces,* recreated by Irina Nijinska. 4/13, 14, 15 at 8: Kudelka's *In Paradisum; La Salle des Pas Perdus; Genesis;* Christopher House's solo *Schubert Dances,* performed by the choreographer. 30 Lafayette Ave. (718-636-4100).

Jennifer Muller/The Works

JOYCE THEATER—4/12–24. Four different programs, including premieres: *Occasional Encounters, City, Hide and Seek.* 4/12 at 7:30; company gala 4/13; evenings at 8 (no Mon.); Sun. at 2 and 7:30. Tickets, $20.

Other

BALANCE ART—Dances by Ann Rodiger and Chuck Finlon; music by Ann LaBerge, Larry Polansky. Cunningham Studio, 55 Bethune St. (766-4672). 4/15, 16 at 9. $6.

BALTIMORE-WASHINGTON IMPROVISORS—Choreographer-dancers David Appel, Binnie Ritchie Holum, Jeff Bliss. Warren Street Performance Loft, 46 Warren St. (732-3149). 4/14, 15, 16 at 8. $8.

CARLOTA SANTANA SPANISH DANCE ARTS COMPANY—Harry de Jur Playhouse, Henry Street Settlement, 446 Grand St. (598-0400). 4/15, 16 at 7:30. $7.

DANCEBRAZIL—Guest artist Loremil Machado, dancer and singer. Afro-Brazilian dance and music. BMCC Triplex, 199 Chambers St. 4/16 at 8. $12, $15.

DANCE THEATRE OF HARLEM—4/15 at 8; 4/17 at 3: *Troy Game, Concerto in F, Banda.* 4/16 at 8: *Forces of Rhythm, Concerto Barocco, Saffron Knot, Dougla.* Davis Hall, CCNY, Convent Ave. and 134th St. (690-4100). $15.

DEBRA WANNER, solo dance with video/**MARILYN KLAUS,** short pieces. A shared concert. Ethnic Folk Arts Center, 179 Varick St., two blocks below Houston St. (691-5788). 4/16, 17, 18 at at 8:30. $7.

JAZZ TAP ENSEMBLE, with guest artist Harold Nicholas. Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 4/16 at 8, 4/17 at 2. $8–$16.

KINEMATIC—*The Snow Queen,* with Tamar Kotoske, Maria Lakis, Mary Richter. Whitney Museum at Equitable Tower, Seventh Ave. between 51st and 52nd Sts. 4/14 at 7:30. Free.

LEHAN & COMPANY/DANCE—Pamela Lehan in "Solo Flight/An Evening of Seven Dances." Nikolais/Louis Choreospace, 33 E. 18th. 4/15, 16 at 8; 4/17 at 3. $8.

MOSTLY SOLOS—Dances by Angela Caponigro, Emily Schottland, David Zambrano. "Prime Movers," by Celebrate Brooklyn. Prospect Park Picnic House, PPW and 3rd St. (718-788-0055). 4/17 at 3. $5.

PEGGY SPINA TAP COMPANY—Premiere of Spina's *The Visit,* with music by Joel Forrester. Also repertory works. Dance S Studio, 115 Prince St. 4/15, 16 at 8; 4/17 at 7. $10.

SECOND AVENUE DANCE COMPANY—Spring dance concert, with work by guest choreographers David Gordon (world premiere), Ohad Naharin (N.Y. premiere), Mark Morris; also by Tisch School of the Arts students Reginald Wilson and Kristen Miller. 111 Second Ave., between 6th and 7th Sts. (998-1921, 9–5). 4/14–18 at 8. Free (reservations necessary).

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/-continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.-Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M)** **AE, DC.**

CAFE LANCIANI—177 Prince St. (477-2788). Casual. Continental. Spcls: red snapper with scallop mousseline, pasta, French/Viennese pastries and cakes. B daily 8 a.m.–2. Br Sat.–Sun. noon–4. L and D daily noon–10. **(I–M)** **AE.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. *nec. Concourse café and barroom. Dining* Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: wok-charred tuna with green mango sauce, lobster with tomato and cream sauce on fresh pasta, squab rolled in cabbage leaves. Res. sug. D only Mon.–Sat. 6–midnight. Closed Sun. **(M–E)** **AE, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11 **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIPLETS ROUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Roumanian/Kosher style. Spcls: Roumanian tenderloin steak, breaded veal cutlet, rib steak. D Sun.–Fri. 5–10, Sat. to midnight. Ent. Private parties. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon–3. No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon and virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(I–M)** **AE, MC, V.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St., at Perry St.(675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon–4. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, country fried chicken, grilled swordfish steak with avocado salsa. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I-M)** **AE, CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Harpist nightly. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Sat. 6–11. Pianist Tue.–Sat. Free D parking. Closed Sun. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

THE DOLPHIN—227 Lexington Ave., bet. 33rd and 34th Sts. (689-3010). Casual. Continental/seafood. Spcls: broiled whole Dover sole, brochette of seafood, red snapper en papillote, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. **(M)** **AE, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I-M)** **AE, MC, V.**

CAPITO —21 W. 17th St. (645-2160). Casual. Italian. Spcls: capizza, fettuccine salsiccia, veal melanzana. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 20. Closed Sun. **(I-M)** **AE.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.- Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black angus steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt.American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

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ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 30–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. *Dim sum Br Sat.–Sun. noon–4. Private* parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TA-KE OF JAPAN—1049 Second Ave., at 55th St. (888-2256). Dress opt. Japanese. Spcls: ta-ke special, sushi and sashimi combination, seafood sukiyaki. Res. nec. L daily 11:30–2:45. D daily 5–11. **(I–M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. *Buffet Br Sun. 11 a.m.–2:45. Ent.* Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, skylight salad, wine tasting palette. Res. sug. *B daily 6 a.m.–11 a.m.* L Mon.–Sat. 11:30 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.–midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, medallions of venison with green chili tomale, rabbit stew with buttermilk biscuits. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30

a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegetables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sat.–Sun. noon–4. D daily 6–11. Bar 5–1 a.m. Pre-theatre D 5–7. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: *capellini primavera*, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30 a.m., Fri.–Sat. to 11:30 a.m. Br Sat. noon–3:30, Sun. 11–3:30. Pre-theater D Mon.–Sat. 5–7. **(M-E)** **AE, CB, DC, MC, V.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. -Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5–6:30. **(M)** **AE, DC, MC, V.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PETROUCHKA—435 E. 86th St. (876-3800). Jacket required. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Tue.–Sun. 6–11. S Tue.–Sun. 11–2 a.m. Private parties. Ent. Closed Mon. **(M-E)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: *fettuccine Rossellini, salmon alla champagne*. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5–7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, grilled venison with fried polenta, beef filet braised in sauterne. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American.

pcls: fajitas, chicken fried steak, quesadillas, blue corn ıchiladas, barbequed chicken with hot red sauce. L Ion.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D un.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

IHANA—2164 Broadway, bet. 76th–77th Sts. 24-8666). Dress opt. Japanese. Spcls: sushi heaven, afood tempura, treasure boat. Res. sug. L Mon.–Fri. oon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

STERDAM'S BAR & ROTISSERIE—428 Amsterdam ve., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, asted fish, fresh roasted duck with red grape and zinındel. No res. L daily noon–5. D Sun.–Thu. 5–1 m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at rand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

DER CAFE USA—2637 Broadway, at 100th St. 749-8888). Casual. Southwestern American. Spcls: hicken and beef fajitas, blue corn enchiladas stuffed ith salsa, stampede platter including nachos, spicy hicken wings, chili and grilled chicken, pan-fried ılmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. oon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

ZIL 2000—127 W. 72nd St. (877-7730). Casual. razilian/Portuguese. Spcls: feijoada, vatapa, churısco, port alentejana with clams, mariscada. Res. sug. daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. rivate parties for 50. **(M)** **AE, CB, DC, MC, V.**

E DES ARTISTES—1 W. 67th St. (877-3500). Jacket eq. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br at. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., un. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

IEOS—169 Columbus Ave., bet. 67th–68th Sts. 874-2280). Casual. Continental. Spcls: fillet of Norvegian salmon, Barbarie duck breast, medaillons of enison. Res. sug. L Mon.–Fri. noon–3. Br Sat. ıoon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. ianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

AMBA III—2567 Broadway, at 96th St. (749-055). Casual. Mexican. Spcls: margaritas, chimihanga, bocados amores, combination plates. Res. sug. daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

ALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal rom the garden, chicken calzone. Res. sug. L daily ıoon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

ARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of aby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

NSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 ı.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

PELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

ORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

NAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

DIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

JAMAICAN HOT POT—2260 Adam Clayton Powell Jr. Blvd., at 133rd St. (491-5270). Casual. Jamaican. Spcls: curried goat, braised short ribs of beef, Jamaican style fried chicken, oxtails. Res. nec. L and D Mon.–Sat. 11 a.m.–3 a.m., Sun. to 1 a.m. **(I)** **No credit cards.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri. Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, gingerbread waffles with Tahitian vanilla ice cream. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. *Ent. Tue.–Sat. and Br Sun. Private parties for* 300. **(E)** **AE, CB, DC.**

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OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

CELEBRATIONS, INDOORS AND OUT, large and small, include the first (that we know of) street/park fair of the season. It's the annual **Stuyvesant Park Festival, 4/17, 11 a.m.–6,** in the two parts of the historic greenspace and on Second Ave., which divides it, between 15th and 17th Sts. Antiques, collectibles, entertainment, memorabilia, services, books, toys, crafts, and, of course, food and drink in wide variety. Not to mention springy sights like tulips and trees and greenery making their season debut. Rain date is 4/24 . . . The **New York Antiquarian Book Fair,** 4/14–16, is the next mart to take over the Seventh Regiment Armory, Park Ave. and 67th St. Aficionados and collectors will find photographs, maps, illustrations, atlases, prints, displayed by European and American dealers, as well as rare books relating to many fields and in many categories. 4/14, 6–10; 4/15, 1–9; 4/16, 11–5. $15 for all three days, $7 each Fri. and Sat. . . . The **Salute to Israel Parade,** this year celebrating Israel's 40th anniversary, is set for 4/17, and 80,000 marchers are expected to turn out to join the 25 floats and 30 marching bands from Jewish and non-Jewish schools and institutions. Rain or shine, the parade starts at noon, up Fifth Ave. between 57th and 86th Sts., and from 3 on, there'll be a family-style party at the Armory, Park Ave. and 67th St., with singers, puppets, Israeli products to buy, and folk dancing for everybody. $7, children and seniors $6; in advance, $5 and $4 (888-1770) . . . **New Sweden '88 Festival** is one part of a year-long salute in honor of the 350th anniversary of the first Swedish colony in America, and it begins officially April 15 with the arrival of King Carl XVI Gustaf and Queen Silvia of Sweden, on the naval ship *Carlskrona* at South Street Seaport sometime that morning. Through Sun., the Seaport area will be host to exhibits of Swedish crafts, arts, and cultural displays, together with informal entertainment by the Smaland Carolean Warriors, the Band of the Royal Swedish Army, and rhythmic and gymnastic dance groups in demonstrations. Special foods for sale, too, in and around the area, but most of the fun's free. Also see other "Cue" listings in this and other issues for more special events in this salute.

RINGLING BROTHERS AND BARNUM & BAILEY CIRCUS—Through 5/1. The 118th edition of the "greatest show on earth," with wild animals, trapeze artists, clowns, acrobats among the acts from around the world, has "Safari Fantasy" as a theme, in a tribute to the African continent: Tahar, a hypnotist who works on a gaggle of alligators; Zulu warriors, baboons and lions (with trainers), and more. 4/12 at 7:30; 4/13, 15 at 2; 4/14 at 10:30 a.m. and 7:30; 4/16 at at 10:30, 2:30, 7:30; 4/17 at 1 and 5:30; 4/20 at 2 and 7:30; 4/21 at 10:30 and 7:30; 4/22 at 2 and 7:30; 4/23 at 10:30, 2:30, 7:30; 4/24 at 1 and 5:30. Madison Square Garden (563-8300); $7.50–$12.50, with children's discounts at some. Please note: Certain performances may be canceled because of basketball scheduling.

MORE CALENDAR NOTES—A trio of auctions offer a variety of fare. At the **SoHo Photo Gallery,** 15 White St.: Recent award-winning prints by New York photographers including Amy Arbus, Ethan Hoffman, Peter Freed, Fred McDarrah, Bert Stern, and Alex Webb; 4/19 at 7:30, as a benefit for the gallery. Opening 4/12, 6–9; other pre-viewing hours, Fri.–Sun.1–6 . . . A goods-and-services **auction at the First Unitarian Church,** 50 Monroe Pl., Brooklyn Heights: 4/16 at 7, with a buffet and preview at 6. Among the prizes: antiques, furniture, a seersucker quilt, and a spring house cleaning service. $8 contribution . . . An auction of **architectural drawings, for Architects/Designers/Planners for Social Responsibility,** at the Max Protetch Gallery, 560 Broadway, 4/14, 6–8; $25. On exhibit 4/11–16, 10–6 . . . **A Musical Comedy Revue of the Business World,** "The First Annual Follies Alumni Show," will go on rain or shine, thunder or lightning, 4/14 at Symphony Space, Broadway and 95th St., at 8. This is the brainchild of the alumni of the Columbia Business School *Follies,* who are requesting that any alumni not in the show take along an umbrella; P.S.: don't call us to ask "why?"! Admission's $20 (280-8815) . . . **Garrison Keillor and Butch Thompson at Holy Apostles** is a title that speaks for itself. Date is 4/17 at 7, at the Church, Ninth Ave. and 28th St., and it's a benefit for the church (279-4200); $25, $100 with reception . . . Another benefit, this one called **Twilight Rainbow for Northern Light Productions,** the Off Broadway Scandinavian theater company, at the Puck Building, 4/15 at 9. Aidan Quinn, John Malkovich, and Joan Allen will co-host the party, with dancing, entertainment, and refreshments. $40, or in advance $30 (254-3954).

TOURS

LOWER MANHATTAN—A "Historywalk" with Joyce Gold (242-5762), a tour of the Old New Amsterdam. 4/17 at noon, meet at Trinity Church, Broadway and Wall St. $8.

RIVERSIDE PARK, its monuments large and small. A walk with park historian Jonathan Kuhn, 4/16 at 1. Meet on N.W. corner of Riverside Dr. and 72nd St. Free. Riverside Park Fund (870-3070).

OLDE RICHMOND HILL—A 90-minute walk with Michael Levin (924-7187), with a view to the Federal-style houses of the city, dating 1820–40. 4/17 at 1; phone to reserve and for meeting place; $7.

GREENWICH VILLAGE—A walk with author Gerard R. Wolfe, marking the release in a revised version of his *New York: A Guide to the Metropolis* (McGraw-Hill). 4/16 at 11 a.m., meet at NYU Bookstore, 18 Washington Pl. (first 40 people only). Free.

INSIDER'S SOUTH BRONX—A walk with the Banana Kelly Neighborhood Association. 4/16 at 11 a.m., meet at 965 Longwood Ave. $8–$12 (up to you). To pre-register, the Learning Alliance (473-3689).

HOLIDAYS IN NEW YORK—4/16, 23 at 1: Meet on S.W. corner of Seventh Ave. and 27th St. for a three-hour tour that takes in both **historic Chelsea and the Cecil Beaton photography exhibit** at the Fashion Institute of Technology; includes a stop at the Chelsea Hotel; $12. 4/17, 24 at 10 a.m.: Meet in front of 10 Columbus Circle (Eighth Ave. and 58th St.) for a five-hour **Harlem Gospel Tour;** includes a church service with gospel music, brunch at Sylvia's restaurant, and a visit to the Studio Museum, with a look at history, architecture, and culture along the way; $25, includes admission, brunch, and a cocktail; reservations necessary for this one (765-2515).

MUNICIPAL ART SOCIETY TOURS—4/17, 1–4: "Parks, People, and Monuments," with urban historian Marvin Gelfand. $12 (935-3960).

TURTLE BAY—A walk in the E. 40s neighborhood, with Adventure on a Shoestring; 4/17 at 3; phone for meeting place (265-2663). $5.

NEW YORK WALK-ABOUT—4/17 at 11 a.m. and 2, "Greenwich Village—A Personality of Its Own." Meet on S.W. corner of Sixth Ave. and Waverly Pl. (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends). $7.

SOCIETY SEPARATES—The East and West Village, a four-hour walk with the Museum of the City of New York (534-1672; ext. 206). 4/17, before 11 a.m., meet at Washington Square arch, foot of Fifth Ave. $10; lunch stop along the way (you buy your own).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 4/17, 1–4, Jewish Harlem—the former "Little Russia," with its history and memories of noted residents; $13. 4/17, 11–3, an art tour to the Yeshiva University Museum and its exhibit "Lights of Creation," along with the Rare Books and Manuscripts Collection; $13, excluding lunch.

SIDEWALKS OF NEW YORK—4/16 at 1 p.m.: "Movie Stars' Homes of the East Side"; meet on N.E. corner of First Ave. and 48th St. 4/16 at 6: "Ghosts After Sunset, a Haunted Village walk"; begins at 5 with a cocktail hour at Sunset Strip, 113 Horatio St. 4/17 at 1: "Famous Murder Sites"; meet at 2 Columbus Circle, the New York Convention and Visitors Bureau, for visits to the Dakota, Lincoln Center, Central Park, et al. Each tour, $10 (517-0201).

CENTRAL PARK—4/17 at 1, meet at 100th St. and CPW for "Park Family Robinson," a north-end adventure that includes tips on survival in the wilderness. Free.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 4/16, Central Park. 4/17, Forest Park.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 4/16 at 7:30 a.m., a bird walk; $2. 4/16 at 1, a weather walk with Howard Cohen, who'll talk about clouds, hail, lightning, storms, and more. A Wetlands walk every Sun. at 1; $2 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): 4/16 at 3, a woodland walk, with an eye to field ecology; $2. A greenhouse-and-garden walk, every Sun. at 2:15; free.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 4/16 at 10:30 a.m., meet S.W. corner of Fifth Ave. and 14th St., for a walk in the Village and old New York, including Battery Park and South Street Seaport; take light lunch (718-692-2854, nights 6–9 only); $1. 4/17 at 9 a.m., meet under Washington Square Arch, foot of Fifth Ave., for a walk all the way up to Cooper-Hewitt Musueum at 92nd St.; $1.

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). Opening day, 4/12 at 1:35: vs. Montreal (sold out); 4/14 at 1:35: vs. Montreal; 4/15 at 7:35: vs. St. Louis; 4/16 at 1:20: vs. St. Louis; 4/17 at 1:35: vs. St. Louis; 4/18 at 7:35: vs. Philadelphia; 4/19 at 7:35: vs. Philadelphia; 4/20 at 7:35: vs. Philadelphia. $6–$11.

BASKETBALL—Knicks, Madison Square Garden (563-8300). 4/13 at 8:30: vs. Indiana; 4/15 at 8:30: vs. Washington; 4/19 at 7:30: vs. Chicago. $8–$20 . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 4/15 at 7:30: vs. Chicago; 4/19 at 7:30: vs. Atlanta. $6–$25.

HOCKEY—Patrick Division Semifinals: Islanders, Nassau Coliseum, Uniondale, L.I. (516-794-4100). 4/12 at 8:05: vs. New Jersey Devils (if necessary); 4/16 at 7:05: vs. New Jersey Devils (if necessary). $15–$38. . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 4/14 at 7:45: vs. Islanders (if necessary). $13–$22.

BOXING—Madison Square Garden (563-8300), Felt Forum. 4/14 at 7:30. Live card of 9 professional bouts. $10–$20.

STEPS—Twosome two or ten mile race, 4/16 at 10:00 a.m. Couples of all ages and paces are expected to compete in either of these two races which begin at 67th St. and West Park Drive in Central Park, and ends at Tavern on the Green. Sponsored by the New York Road Runners Club (860-4455). $15 per couple . . . **Good Health Walk,** 4/17 at 10 a.m. Start at The New York Times building, 229 W. 43rd, and end at City Hall Park. NYRRC, $5.

BRONX BIATHLON, 4/17 at 8 a.m., Orchard Beach Parkway, Pelham Park (289-4113), Bronx. Over 500 competitors will participate in a 3-mile run, 20-mile bicycle race, and end with another 3-mile run. $25.

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 4/16, Bed o' Roses Hdcp.; 4/17, Bouwerie.

CHILDREN

NEW YORK PHILHARMONIC, Charles Dutoit conductor, and the Dance Theatre of Harlem present a Young People's Concert; see original dances to music from Stravinsky's *Firebird.* 4/16 at 2. Avery Fisher Hall, Broadway at 65th St. (874-2424). $4.

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *The Orchestra: A Happy Family,* part of the "Lolli-Pop" series. 4/16 at 10:15 a.m. and 11:30 a.m. Bruno Walter Auditorium, Library and Museum of the Performing Arts, Amsterdam Ave. at 65th St. (704-2100); also, presented 4/17 at 1:30 and 2:45 at Katie Murphy Amphitheater, Pomerantz Center, Fashion Institute of Technology, 27th St. at Seventh Ave. (704-2100). $20.

STORY HOUR—A selection of picture books will be read in French for children ages 3–5. 4/15 at 4. French Institute/Alliance Francaise, 22 E. 60th St. (355-6100, ext. 215). $1.

THE SECRET OF THE CARDBOARD ROCKET—Take a tour of the planets with two young children and their make-believe rocket. 4/16 at noon. American Museum of Natural History, Hayden Planetarium, C.P.W. at 81st St. (769-5919). $3.75; children, $2.

METAL ARTS WORKSHOP—Enid Kaplin will conduct a workshop in which children will design and make wearable sculpture. 4/17 , 3:15–5:15. The Hebrew Arts School, Abraham Goodman House, 129 West 67th St. (362-8060). $10.

SPRING FAIR—Enjoy games, face-painting, a moonwalk, food, and entertainment. 4/17, 10 a.m.–4; also, see special performances; at 11 a.m.: Ira Rosemblum, the juggler-magician; at 12:30: Double "D" Puppetry; at 2: Fanfare Theater Ensemble willpresent *Hansel & Gretel.* West Side YMCA Co-op Nursery and Kindergarten, 5 W. 63rd St. (787-4400). Free admission; $4 (per performance or 3 performances for $10). Additional charges for food, games, and moonwalk.

MARIONETTE MAGIC—A musical-comedy variety show featuring colorful marionettes by Pady Blackwood. 4/10 at 1 and 3. The Puppetworks Theatre, 287 Third Ave., Park Slope, Brooklyn (718-834-1828). $3.75.

NUMBER TWENTY-ONE—A musical play for children about the great Puerto Rican baseball player, Roberto Clemente. 4/13, 15, 18, 20, 22, 25, 27, and 29 at 10:30 a.m. Lincoln Square Center Auditorium, 250 W. 65th St. (496-8009). $2 (reserve).

KALEIDOSCOPE DANCERS—Dances to traditional folk music from around the world. 4/15 at 8 and 4/16 at 2. New York University, University Theatre, 35 W. 4th St. (998-5402). $5; $4, students; $2, children; another group of the Kaleidoscope Dancers will perform 4/16 at 1 at LaGuardia Community College, College Theatre, 31-10 Thomson Ave., Long Island City, N.Y. (718-482-5060). $4; $2, children.

ASIAN FOLK TALES—Hear master storyteller, Diane Wolkstein, as she weaves Asian folktales. 4/16 at 2. Saint Peter's Church, Living Room, 54th St. and Lexington Ave. (535-7496). $10; children, $8.

BELLOWS, BOBBINS, AND BUTTER CHURNS—Enjoy old-time folksongs and folklore presented with humor and music by Jeff Warner and Jeff Davis. 4/16 at 2. The New-York Historical Society, 170 Central Park West at 77th St. (873-3400). $7.50; children, $5. Reserve.

JACK AND THE BEANSTALK—A musical version of the classic tale directed by Bill Wheeler. 4/16 at 1. Wings Theatre, 112 Charlton St. at Greenwich St. (645-9630). $5.

MERMAIDS—The Hans Christian Andersen story set to music with dance and puppetry. Saturdays, 4/16–5/7; Sundays, 4/24–5/8; all performances at 1 and 3:30. Hartley House Theatre, 413 W. 46th (666-1716). $5.

YOU'RE A GOOD MAN CHARLIE BROWN!—The classic musical with Snoopy, Charlie Brown, and the rest of the *Peanuts* gang. 4/15 and 4/16 at 8; also, 4/16 and 4/17 at 2. The Heights Players, 26 Willow Place, Brooklyn Hts. (718-237-2752). $5.

THE SNOW QUEEN—A contemporary version of the Hans Christian Andersen story performed by Tamar Kotoske, Maria Lakis, and Mary Richter. 4/14 at 7:30. Whitney Museum of American Art at Equitable Center Auditorium, Seventh Ave. between 51st and 52nd Sts. (554-1113). Free (first-come basis).

A CHILDREN'S PLAY—See the musical *Mio,* about a young boy who is misunderstood by those who know him. 4/16, 4/17, 4/23, 4/24, 4/30, and 5/1. Saturdays at 3 and Sundays at 6. Speech and Theatre Building, Room B-02, Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-6096). Free.

LONG RUNNERS—**Mostly Magic:** Magicians Johnny Ace Palmer and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **Michael Taubenslag Productions:** 4/17 at 1:30: *The Funzapoppin' Magic Show;* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 6/19; at 1:30: *Three Little Pigs* at 3: *Red Riding Hood.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Party Center:** Every Sat. and Sun. at 1: *Cinderella,* plus a sing-along program; performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). $6 (reserve) . . . **New Media Repertory Company:** Every Sat. at 3, through 6/4: *Alfred the Dragon;* a children's show with participation. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

CENTRAL PARK PROGRAM—**The Dairy:** 64th St., mid-Park (397-3183). 4/16 and 4/17, every half hour between 11 a.m.–4: "Carousel"—A multi-media slide presentation. Free (reserve).

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 4/16 and 4/17 at 1 and 3: "Wood Puppets"—Make your own wood marionette or wood stick puppet. Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for 4/16, 4/17: "It All Begins With a Dot: 20th-Century Art"; weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center. Films, Sat. at 10:30 a.m. and 2, Uris Orientation Theater, include *Worm Dances, Op Hop Hop Op, How the Frog's Eye Sees, The Dot and the Line,* and *Traveling Light.* Slide talk and gallery hunt: Sun., 1 and 3, Uris Room. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 4/14 at 3: "Creative Writing"; 4/15 at 3: "Mad Scientists Investigate"; 4/16 and 4/17 at 1 and 3: "The Magic of Origami"; 4/18 at 3: "Secret Life of Plants"; also, "Doctor Dimension and the Rulers of the Universe"—An exhibit in which children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 4/17 at 1 and 3: "Live-n-Fantasy: Philemon Williamson"—Paint objects from your house. 50 cents. Hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 4/16, 4/17 at 2 and 3: "Cars of the Future"—Examines innovative electronics that go into the design of cars. Free (with admission). Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 4/16 at 2: "Adirondack Folktales"—Mountain craftsman Bill Smith will perform tall tales for children. 4/17: Surprise workshops and hands-on activities throughout the afternoon; through October: "Tales in Tall Trees," an exhibit about story-making located in the first floor gallery. Hours: Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 4/13: Rob Scheps Group. 4/14: Jean Brassard Group. 4/15: Metropolitan Popera House Quintet. 4/17: Judi Silverman Group. 4/18: Dennis Mitcheltree Group. 4/19: Rolf Sturm Group. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 4/13: Tina Schafer; Tokyo Pink. 4/14: A Kings; Rescue. 4/15: Diane Ponzio Trio; Unda Cova. 4/16: Catania; The Shane Gang. 4/18: Longhouse; Pajent. 4/19: Joe Roccisano; Comedy night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/17: Jon Hendricks & Co. plus Marlena Shaw and Her Trio. 4/18: Dave Hubbard "Labor of Love" All-Stars. 4/19–24: Max Roach Double Quartet. "After Hours ..." the Philip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/15: Leon Redbone; Dave Edison. 4/16: The Uncle Floyd show. 4/17: John Renbourn's Ship of Fools; The Battlefield Band. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/16: Tommy Flanagan with George Mraz. 4/17: The Aloiso Aguiair Trio with Edison Machado and Eson Lobo. 4/18–23: Buster Williams with Steve Kuhn. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. 4/13, 14: Australian Jazz Orchestra. 4/15–17: Henry Butler/Clifford Jordan Quartet. 4/18: Hamiet Bluiett Telepathic Big Band. 4/19–24: Hank Jones Quartet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). 4/15 from 8–midnight: Sol Yaged and his Jazz All-Stars. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 4/15: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 4/16: Mike and Mary Rafferty. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/17: Randy Brecker Band. 4/18: Les Paul Trio. 4/19–24: Anita O'Day. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant. 4/14,15: Judy Carmichael Trio. 4/16, 17: Brooks Kerr. Sets Thu.–Sat. at 9. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 4/13: Bill Mays. 4/14–16: Pianist Andy Laverne with Joe Locke on vibes. 4/17: Dave Berkman. 4/19, 20: Chuck Fowler. **Upstairs:** 4/15 at 8: One Man Band; Cat Guthrie at 10. 4/16 at 8: Bessye Scott; followed by Cabaret at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 4/13: STUFF II featuring Gordon Edwards. 4/14: Flyboys; Brother Brother. 4/15: Witness; Secret Lovers. 4/16: Terry Walsh; Mike Dugan. 4/17: Bernard Grobman; Z Notes. 4/18: Midnight jam with Andy Rosen. 4/19: The Dakotas; Life in Between. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. 4/13–16: Pianist John Hicks with Walter Booker on bass. 4/17, 18: Pianist Harry Connick, Jr. 4/19–23: Pianist Fred Hersch with Mike Formanek **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 4/13: Konrad Bauer, Gunter Somers; A.R.Penck, Frank Wright, Frank Wollny, Heinz Wollny. 4/14: Julius Hemphill and Abdul Wadud Duo; William Parker Group with Glen Spearman. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant with Enriquez "The Wildman" and his group featuring Kennwood Dennard, Alex Blake and Gerry Gonzales, every Tue.–Thu. from 10–2 a.m., Fri.–Sat. 10–3 a.m. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 5/7: Singer Julie Wilson in *Julie Wilson Sings Jule Styne.* Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 4/14, 28 at 9 and 11: Singer Ilene Kristen and Victor Lesser. **AE, CB, DC, MC.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 4/14: Keith Emerson, Carl Palmer and Robert Berry. 4/15, 16: Southside Johnny and the Jukes. 4/20: Silent Listener. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 4/13: Blackjack. 4/14: Robert Ross Band. 4/15: An American Band with Gary Silver. 4/16: BAC aka BMT'S. 4/17: The Worms. 4/18: Jimi J & the X-Ray. 4/19: The Ben-Wa Boys. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 4/17, 19–24: Abdullah Ibrahim Dollar Brand with Ekaya. 4/18: Gil Evans' Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/14–16: Blue Magic featuring Vernon Sawyer, Keith Beaton, Wendell Sawyer and The odore Mills. 4/21–23: The Dells. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 4/13: The Ned Sublette Band with guest Mark Berger. 4/14: The Dots; Binky Philips/Beema Duma. 4/15: Astorians; Bureaucrats; Riffkings. 4/16: Who's Your Daddy. 4/17: Lucky 7; Love Beats Blind. 4/18: Surreal McCoys. 4/19: Bullet Proof; The Shane Gang; Baxters. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 4/18: "Salsa Meets Jazz" with A Night of Keyboards with Papo Luca and Sonora Poncena; Charlie Palmieri with Jimmy Sabaster and Combo Gigante plus guest organist Jimmy McGriff. 4/15–24, Tue.–Sat. at 8 and 11, Sun. at 7:30: Singer-actress-comedienne Nell Carter in *Nell Carter – LIVE!* **Terrace:** Through 4/24: Pianist Jack Wilson with Nat Reeves on bass, Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 4/17: Pianist Cedar Walton and his Quartet. 4/18: Mel Lewis and the Jazz Orchestra. 4/19–24: The George Coleman Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). Through 4/17: Arthur Prysock with the Red Prysock Band. 4/18: Comedy Out of Control with Steve Solis, Jedda Jones and others. 4/20–24: The Chip White Quintet. Jazz, Tue.–Sun. from 9. **MC, V.**

T.G. WHITNEY'S—244 East 53rd St. (888-5772). New american restaurant with Kitt Moran/Mike Moran Trio every Sat. from 9:30–1:30 a.m. and Sun. from 8:30 -12:30 a.m. **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 4/16: Pianist Kirk Lightsey with Cecil McBee on bass. 4/17: *Guitarist Gene Bertoncini with Michael Moore on bass.* 4/18–23: Guitarist Howard Alden with Ruby Braff on cornet and Jack Lesberg on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 4/13: Bobby Radcliffe and Celinda Pink. 4/14: Greg Trooper; Young Neal and the Vipers. 4/15: Little Queenie. 4/16: James Cotton. 4/17: Pinetop Perkins. 4/18: Kingfish. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 4/13–17, 19–24: Comedienne Pudgy,'Queen of Insults'. 4/18: Curtis & Lisa Sliwa, lecture. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 4/13 at 7:"Comedy Break in the Wall Street Week" hosted by Tim "Andre" Davis and Eddie Stanley featuring Gladys Simon, Jay London, Tony Iaquinto and Peter Keaton, with m.c. Garry Lee Wright. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/17: Comedians Jeff Foxworthy; Mike Saccone; Al Romero, Barry Weinbtraub, Danny Curtis and Mike Eagan, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 4/18–24: Max Dolcelli, Rhonda Hansome, Rich Marrota, Mike Little, Danny Curtis, and Mike Eagan. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. 4/15, 16: Mike Rowe. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 4/13: Comedian Terry Day and magician Imam. 4/14: Terry Day and magician Torkova. 4/15, 16: Comedian Vincent Gerardi and magician Johnny Ace Palmer. 4/19: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 4/17: Rich Ceisler, Bob Dubac, Maxine Lapidus.Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. **AE, MC, V.**

DANCING

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thu. 7–midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 6/12: Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/13, 14: Bhundu Boys. 4/19–21: Salif Keita. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Daugherty and Field. Through 4/30, Mon.–Wed. at 9, Thu.–Sat. at 9 and 11: Raconteur-singer-renaissance man, Jonathan Schwartz. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 4/13: Comedians Steve Bird and Joe Monaperto; Singer Ann Harada. 4/14: Woody Regan and Bob Brittan in *A Little Piano/A Little Guitar*; Singer Marilyn Torch. 4/15: Singer Diana Craig; Singer-comedienne Nancy Timpanaro. 4/16: JQ and The Bandits; Singer Stacey Davis. 4/17: Singer Kevin Schroedel; Impersonator Lee Byar. 4/18: Singer Allison Cornell; Singer Julie Cohen. 4/19: *Off the Cuff*; Comedienne Michelle LaFong *Never Playing with a Full Deck.* Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Larry King. 4/16 at 10: Ann Marie Dupre. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 4/13, 14: Lauree Berger with Corky Hale. 4/15: Steven Davis with pianist Buddy Barnes. 4/16: Singer Judy Kreston and pianist David Lahm. 4/18: Rich Siegel Trio. 4/19: Barbara Lea with Wes McAfee on piano. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring Stephen Berger, Suzanne Blakeslee, David Edwards, Barbara Marineau, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 4/19 at 8: *Madison Avenue, The Subliminal Musical*, starring Julia Kiley, David Young Barbara Niles and James Gerth. **AE, CB, DC, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 'True Blue:' Eugene O'Neill's *Before Breakfast,* Tennessee Williams' *Moony's Kid Don't Cry,* Tue. and Thu. at 7, Wed. at 9. 'True Blue 2:' Conrad Bromberg's *The Rooming House,* Henry Wyatt's *I'm Alone, Honest,* Tue. and Thu. 9, Wed. at 7. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Steve Ross returns with *Thanks For The Memory,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 7/2: Bobby Short returns with Robbie Scott on drums and Beverly Peer on bass, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Singer-pianist Ann Hampton Callaway, Tue.–Sat. 10–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through April: Pianist Don Friedman and Harvey Schwartz on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist-singer Bob Wetherbee plays Mon.-–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/13: Phillip Officer; Amy Coleman. 4/14: Singer-comedienne Rochelle Seldin; Lois Sage. 4/15: An evening with Greta; Nancy La Mott. 4/16: Greta; Selma Hazouri. 4/17: Jenny Seaham; Dan Foster. 4/18: Jeff Strate. 4/19: Judy Powers. Shows at 8 and 10. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Tue., Thu.: Andy Monroe. Wed., Sat.: Bobbi Miller. Fri.: Buck Buchholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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RADIO HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., April 13

3:00/WNCN—Bach: Sonata for Flute and Harpsichord No. 5 in e; **Pachelbel:** Suite in G.

4:00/WNCN—F. Salieri: Sym. in B-Flat, "La tempesta di Mare"; **Praetorius:** *Terpsichore.*

5:00/WNCN—Bonporti: Cto. a Quattro in E, Op. 11, No. 9; **C. P. E. Bach:** Trio Sonata in G.

6:00/WNCN—Schubert: *Fierabras,* Op. 76; **Tartini:** Sonata a Quattro in G.

7:30/WNYC—St. Paul Chamber Orchestra. **Stravinsky:** *Shakespeare Songs;* **Cage:** *In a Landscape;* **Olson:** "Medici" Suite; **Perle:** Sonata a Quattro; **Harbison:** *Morabai Songs.*

8:00/WNCN—Beethoven: *Leonore:* Ov. No. 3; **Haydn:** Cto. for Harpsichord No. 13 in G; **Britten:** "Simple" Sym., Op. 4.

8:05/WQXR-AM/FM—"Symphony Hall." **Britten:** *An American Overture;* **Nielsen:** Sym. No. 4, "The Inextinguishable."

9:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92; **Purcell:** Suite.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

9:30/WNYC—Schumann: *Papillons,* Op. 2; **Wolf:** Six Songs.

Thur., April 14

3:00/WNCN—Mozart: Cto. for Violin No. 3 in G; **G. Sammartini:** Cto. for Organ and Strings in G, Op. 9, No. 3.

4:00/WNCN—Wieniawski: Variations on an Original Theme; **Telemann:** Sonata for Recorder and Continuo No. 11 in c.

WNYC—Fauré: *Pelleas et Melisande:* Suite.

WQXR-AM/FM—Vivaldi: Cto. in G for 2 Mandolins; **Chopin:** Ballade No. 2 in F, Op. 38.

5:00/WNCN—Vivaldi: Trio for Violin, Lute, and Basso Continuo in C; **Finzi:** *Nocturne,* Op. 7, "New Year Music."

6:00/WNCN—Pugni: *Esmerelda:* Pas de Deau; **Brahms:** *Intermezzi,* Op. 119.

7:30/WNYC—Stockhausen: *Tierkreis;* **Bruynel:** *Denk Mal.*

8:00/WNCN—Milhaud: *Bal Martiniquais;* **Various:** Scottish Lute Music.

8:05/WQXR-AM/FM—Barber: "Symphony Hall." Cto. for Piano and Orch., Op. 38; **Prokofiev:** Piano Cto. No. 4 in B-Flat, Op. 53.

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host.

9:30/WNYC—Hetu: Variations; **Bainbridge:** Viola Cto.

Fri., April 15

3:00/WNCN—Bochsa: Cto. for Harp in d; **Janácek:** *Mladi.*

4:00/WNCN—Rachmaninoff: *Moments Musicaux,* Op. 16, Nos. 2, 4, and 5; **Villa-Lobos:** Etudes for Guitar, Nos. 5–8.

4:00/WNYC—Copland: Sextet.

WQXR-AM/FM—Beethoven: Piano Sonata No. 24 in F-Sharp, Op. 78.

5:00/WNCN—Durante: Cto. for Strings and Continuo in A, "La Piazza"; **C. Stamitz:** Oboe Qt. in E-Flat, Op. 8, No. 4.

6:00/WNCN—Vivaldi: Cto. for 2 Mandolins, Strings, and Organ; **Villa-Lobos:** *Prole deo Bébé,* Suite No. 1.

8:05/WQXR-AM/FM—"Symphony Hall." **Beethoven:** Sym. No. 8, Op. 93; **Gershwin:** *Rhapsody in Blue; Shall We Dance,* "Promenade."

8:30/WNYC—Castelnuovo-Tedesco: Romancero Gitano, Op. 152; **Kolb:** *Songs Before an Adieu;* **Debussy:** *Trois Chansons d'Orleans.*

9:00/WNCN: "Great Performances." **Adams:** *Nixon in China* (Maddalena, Page, Duykers, Houston Grand Opera/John De Main).

9:30/WQXR-AM/FM—R. Strauss: *Metamorphosen;* **Chopin:** Piano Cto. No. 2 in f, Op. 21.

Sat., April 16

10:00 a.m./WNCN—Beethoven: Sym. No. 1 in C, Op. 21; **Bach:** Cto. for 2 Harpsichords in c.

WNYC—Hummel: Piano Cto. No. 2; **Liszt:** *Orpheus.*

10:04 a.m./WQXR-AM/FM—Mendelssohn: *The Hebrides,* Ov.; **Sor:** Variations on a Theme From Mozart's *The Magic Flute;* **Dvorak:** *The Wood Dove.*

11:00 a.m./WNCN—Saint-Saëns: Cto. for Piano No. 2 in g, Op. 22; **Verdi:** *Don Carlo:* "Ballet Music."

WNYC—Schubert: String Qt. No. 15.

11:04 a.m./WQXR-AM/FM—Rossini: Sonata No. 4 in B-Flat; **Bach:** Six Preludes; **Ravel:** *Valses nobles er sentimentales.*

12:00/WNCN—Suk: *Praga:* Symphonic Poem, Op. 26; **Mozart:** Cto. for Horn No. 3 in E-Flat.

WNYC—Schmidt: Sym. No. 1; **Claflin:** *Lament for April 15th.*

12:05/WQXR-AM/FM—The Long Island Philaharmonic.

1:00/WNCN—Schubert: Qt. No. 15 in G, Op. 161; **Fauré:** *Pénélope:* Prelude.

WNYC—Holst: *Planets.*

WQXR-AM/FM—Liszt: Hungarian Rhapsody No. 4 in D.

1:30/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." **Massenet:** *Werther* (von Stade, Upshaw, Kraus/Fournet).

5:00/WNCN—Beethoven: Sonata for Piano No. 5 in c, Op. 10, No. 1; **Bach:** Cto. for Violin in a.

5:04/WQXR-AM/FM—Rachmaninoff: Symphonic Dance No. 1; **Paganini:** Guitar Sonata in A; **Haydn:** Sym. No. 100 in G; **Handel:** Sinfonia in B-Flat for 2 Violins and Continuo.

6:00/WNCN—Haydn: Qt. in C, Op. 74, No. 1; **Tchaikovsky:** "1812 Overture," Op. 49.

8:00/WNCN—R. Strauss: *Stimmungsbilder,* Op. 9; **Smetana:** *Richard III;* **Bach:** Trio Sonata for Organ No. 1 in E-Flat.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Witold Lutoslawski, conductor. **Lutoslawski:** *Livre pour orchestre;* Double Cto.; Sym. No. 3.

9:00/WNCN—Mozart: Sym. No. 36 in C, "Linz"; **Debussy:** Sonata for Flute, Viola, and Harp.

Sun., April 17

10:00 a.m./WNCN—"Classic Guitar." **Giuliania:** Variazioni Concertanti for 2 Guitars, Op. 130; **Albeniz:** *Cantos de España,* Op. 232; **Paganini:** Sonata for Guitar in A.

WNYC—Mendelssohn: Violin Cto.; **Moeran:** String Qt. in a.

11:00 a.m./WNCN—Rimsky-Korsakov: *Tsar Sultan,* Op. 57; **Rossini:** Sonata for Strings No. 6 in D.

12:00/WNCN—Beethoven: Beethoven: Sonata for Piano No. 12 in A-Flat, Op. 26; **Boccherini:** Qnt. in A, Op. 29, No. 4.

1:00/WNCN—Chicago Symphony Orchestra. Leon Fleisher, conductor; pianist Katherine Jacobson. **Stravinsky:** *Pulcinella:* Suite; **Hindemith:** Concert Music for Piano, Brass, and Harps, Op. 49.

WNYC—Harris: Sym. No. 3; **Schumann:** Sym. No. 3.

1:04/WQXR-AM/FM—Prokofiev: Sym. No. 4 in C; **Schumann:** Qt. in E-Flat for Piano and Strings, Op. 47.

3:00/WNCN—"Carnegiethon." Carnegie Hall Subscribers Day interviews and recitals.

3:04/WQXR-AM/FM—The New York Philharmonic. Charles Dutoit, conductor; pianist Zoltan Kocsis. **Haydn:** Sym. No. 83 in g, "Poule"; **Bartok:** Piano Cto. No. 3; **Rachmaninoff:** Symphonic Dances, Op. 45.

4:00/WNYC—Emanuel Ax in Recital. **Brahms:** Sonata, Op. 3; **Chopin:** Andante Spinato and Grand Polonaise, Op. 22.

8:05/WQXR-AM/FM—"Met Life Opera House." **Gounod:** *Romeo et Juliette* (Malfitano, Kraus, Van Dam, Toulouse Capitole Orch./Plasson).

Mon., April 18

3:00/WNCN—Purcell: *Distressed Innocence:* "Highlights"; **Bach:** Toccata in e.

4:00/WNCN—Delius: Dance Rhapsody No. 1; **Beethoven:** Sonata for Piano No. 24 in F-Sharp, Op. 78; **Gluck:** *Iphiginie en Aulide:* Ov.

WNYC—Schubert: Arpeggione Sonata.

WQXR-AM/FM—Chabrier: Larghetto for Horn and Orch.

5:00/WNCN—Haydn: Divertimento in B-Flat; **Bach:** Toccata in D; **Berwald:** *Festival of the Bayadères.*

6:00/WNCN—Elgar: Serenade for Strings in e, Op. 20; **Chopin:** Polonaise in F-Sharp, Op. 44; **Schubert:** *Scherzi.*

7:30/WNYC—Rozsa: Sonata for Clarinet; **Debussy:** Trio for Harp, Viola, and Flute; *Medieval Song;* **Tchaikovsky:** *Francesca da Rimini.*

8:05/WQXR-AM/FM—"Symphony Hall." **Offenbach:** *Gaité Parisienne; The Tales of Hoffman,* "Barcarolle."

9:00/WNCN—Glazounov: *Seasons,* Op. 67; **Bach:** *Singet dem Herrn ein neues Kied.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Martino:** *White Island;* **Mahler:** Sym. No. 1 in D.

Tue., April 19

3:00/WNCN—Mozart: Cassation No. 1 in G; **Sibelius:** "Karelia" Suite, Op. 11; **Durante:** Cto. for Strings and Continuo in A, "La Piazza."

4:00/WNCN—L. Mozart: Sinfonia burlesca in G; **Paganini:** Introduction and Variations on Paisiello's *Nel cor piu non mi sento.*

WNYC—Strauss: Symphonia Domestica.

WQXR-AM/FM—Smetana: *My Country:* "The Moldau." **Handel:** Cto. Grosso in G, Op. 6, No. 1.

5:00/WNCN—Quantz: Trio Sonata in c; **Ysaye:** Chant d'hiver for Violin and Orch., Op. 15.

6:00/WNCN—Doppler: *Fantaisie pastorale hongroise,* Op. 26; **Purcell:** *Gordian Knot Untied.*

7:00/WNCN—A. Salieri: Cto. for Flute and Oboe in C; **Vaughan Williams:** Fantasia on Greensleeves.

7:30/WNYC—The Minnesota Orchestra. Emmanuel Krivine, conductor. **Rimsky-Korsakov:** "Russian Easter" Ov.; **Zwilich:** Piano Cto.; **Dvorak:** Sym. No. 9.

8:05/WQXR-AM/FM—"Symphony Hall." **Brahms:** Piano Cto. No. 2 in B-Flat.

9:00/WNCN—Mozart: March in D; **Walton:** Passacaglia for Solo Cello; **Albeniz:** *Cordoba.*

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor; pianist Aldo Ciccolini. **Babbitt:** *Transfigured Notes;* **Ravel:** Piano Cto. in G; **Tchaikovsky:** Sym. No. 6 in b, Op. 74, "Pathetique."

9:30/WNYC—Tubin: "Estonian Dance" Suite; **Rochberg:** Violin Cto.; **Schumann:** Piano Sonata in g, Op. 22.

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Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
② *Business This Morning*
④ News
⑤ *Saber Rider*
⑦ *World News*
⑨ *Romper Room*
⑪ Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Message From Garcia*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
⑬ *Learn to Read*
Ⓗ Wed.: *The Elmchanted Forest*
Fri.: *Schoolboy Father*
Tue.: **Movie:** *Heidi*
Ⓢ Fri.: *The Amazing Cosmic Awareness of Duffy Moon*
Mon.: *The Steadfast Tin Soldier*
Tue.: *Just for Kicks*

6:15 a.m.
Ⓜ Fri.: **Movie:** *My Darling Clementine*

6:30 a.m.
② News
④ *Before Hours*
⑤ *He-Man*
⑨ *Zoobilee Zoo*
⑪ *Smurfs*
⑬ *New Jersey News* (except Mon.)
Mon.: *Body Watch*
Ⓜ Thu.: **Movie:** *Bon Voyage, Charlie Brown*
Mon.: *The Movie Palaces*
Ⓢ Mon.: *The Sheriff and the Satellite Kid*
Tue.: **Movie:** *Rumplestiltskin*

6:45 a.m.
④ News
㉑ *A.M. Weather*

7:00 a.m.
② *This Morning*
④ *Today*
⑤ *Woody Woodpecker*
⑦ *Good Morning America*
⑨ *Beverly Hills Teens*
⑪ *Transformers*
⑬ *Sesame Street*
㉑ *Lilias, Yoga, and You*
㉛ *Ohayo! New York*
Ⓗ Thu.: *Henry's Cat*
Fri.: *Berenstain Bears Play Ball*
Mon.: *A Step too Slow*
Ⓜ Wed.: *Crazy About the Movies:* "Cary Grant"
Mon.: **Movie:** *Darling Lili*
Tue.: *Comedy Experiment*
Ⓢ Thu.: **Movie:** *Out of Africa*
Fri.: *In Search of Historic Jesus*

7:30 a.m.
⑤ *Flintstones*
⑨ *Jetsons*
⑪ *Jem*
㉑ *Homestretch*
Ⓗ Wed.: *The Adventures of Tom Sawyer*
Thu.: *Seabert*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Seabert*
Ⓜ Tue.: **Movie:** *Gandhi*

8:00 a.m.
⑤ *Bugs and Porky*
⑨ *Bugs Bunny*
⑪ *Bionic Six*
⑬ *Captain Kangaroo*
㉑ *Sesame Street*
Ⓗ Wed.: **Movie:** *Violets Are Blue*
Thu.: **Movie:** *Nice Girls Don't Explode*
Fri.: **Movie:** *Mandela*
Mon.: **Movie:** *Stalag 17*
Tue.: **Movie:** *The Return of the Soldier*
Ⓜ Wed.: **Movie:** *I Was a Male War Bride*
Thu.: **Movie:** *A Christmas Story*
Fri.: **Movie:** *Bang the Drum Slowly*
Ⓢ Wed.: *Shelley Duvall's Tall Tales and Legends*
Mon.: **Movie:** *Firstborn*
Tue.: **Movie:** *Eliminators*

8:30 a.m.
⑤ *My Little Pony*
⑨ *Dinosaucers*
⑪ *Teddy Ruxpin*
⑬ *Mister Rogers*
Ⓢ Fri.: **Movie:** *The Story of Esther*

9:00 a.m.
② *The Judge*
④ *Geraldo*
⑤ *Leave It to Beaver*
⑦ *Morning Show*
⑨ *I Dream of Jeannie*
⑪ *Little Rascals*
⑬ *Sesame Street*
㉑ *Instructional Television* (concludes at 3)
㉛ *Home Stretch*
Ⓢ Wed.: *Santiago's Ark*

9:30 a.m.
② *Divorce Court*
⑤ *I Love Lucy*
⑨ *Carol Burnett*
⑪ *The Munsters*
㉛ *Body Electric*
Ⓗ Wed.: **Movie:** *Dancing in the Dark*
Thu.: **Movie:** *Short Circuit*
Ⓜ Thu.: **Movie:** *Come Back, Little Sheba*
Mon.: **Movie:** *The Dark Past*

10:00 a.m.
② *$25,000 Pyramid*
④ *Sale of the Century*
⑤ *I Love Lucy*
⑦ *Sally Jessy Raphaël*
⑨ *Marcus Welby, M.D.*
⑪ *Twilight Zone*
㉛ Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *All About TV*
Tue.: *Citiscope*
Ⓗ Mon.: **Movie:** *That's Life!*
Tue.: **Movie:** *Treasure Island*
Ⓜ Wed.: **Movie:** *The Grapes of Wrath*
Fri.: *A Reggae Session*
Ⓢ Wed.: **Movie:** *They Only Kill Their Masters*
Thu.: **Movie:** *Star Spangled Girl*
Fri.: **Movie:** *Pat and Mike*
Mon.: **Movie:** *Go for Broke*
Tue.: **Movie:** *Hot Millions*

10:30 a.m.
② *New Card Sharks*
④ *Classic Concentration*
⑤ *Bewitched*
⑦ *Jeopardy II*
⑪ *Best Talk in Town*
㉛ Wed.: *Ask Congress*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Globewatch*
Tue.: *State of the Arts*
Ⓗ Fri.: *Not Necessarily the News*

11:00 a.m.
② *Price Is Right*
④ *Wheel of Fortune*
⑤ *Dukes of Hazzard*
⑦ *Who's the Boss?*
⑨ *People Are Talking*
⑪ *White Shadow*
㉛ Wed.: *Wildside*
Thu.: *Bradshaw On the Eight Stages of Man*
Fri.: *How Then Shall We Live*
Mon.: *Faces of Japan*
Tue.: *Broadway Magazine*
Ⓜ Fri.: **Movie:** *Solarbabies*
Mon.: **Movie:** *Hannah and Her Sisters*
Tue.: **Movie:** *Butch and Sundance: The Early Days*

11:30 a.m.
④ *Win, Lose, or Draw*
⑦ *Home*
㉛ Wed.: *The Business File*
Thu.: *Adam Smith*
Mon.: *American Art Forum*
Tue.: *Body Watch*
Ⓗ Wed.: **Movie:** *Clockwise*
Thu.: **Movie:** *Hoosiers* (cc)
Fri.: **Movie:** *Police Academy 4*
Ⓜ Thu.: **Movie:** *A Night to Remember*
Ⓢ Mon.: **Movie:** *Mr. Mom*

11:45 a.m.
Ⓗ Mon.: **Movie:** *Dancing in the Dark*

NOON
② News
④ *Super Password*
⑤ *Starsky & Hutch*
⑦ *Ryan's Hope*
⑨ News
⑪ *Odd Couple*
㉛ Thu.: *Economics U.S.A.*
Fri.: *Hometime*
Mon.: *Oil*
Tue.: *Discoveries Underwater*
Ⓗ Tue.: **Movie:** *Blind Date*
Ⓢ Wed.: **Movie:** *Firstborn*
Thu.: **Movie:** *Eliminators*
Fri.: **Movie:** *Making Mr. Right*
Tue.: **Movie:** *Ferris Bueller's Day Off*

12:30
② *Young and the Restless*
④ *Scrabble*
⑦ *Loving*
⑪ Wed.: **Movie:** *Where the Ladies Go* (1980). Earl Holliman.
Thu.: **Baseball:** Yankees vs. Toronto (concludes at 3, approx.)
Fri.: **Movie:** *Crime and Passion* (1976). Karen Black.
Mon.: **Movie:** *Champions, A Love Story* (1978). Shirley Knight.
Tue.: **Movie:** *The 3,000 Mile Chase* (1977). Glenn Ford.
㉛ Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Computer Works*
Ⓜ Wed.: **Movie:** *The Buddy Holly Story*
Fri.: **Movie:** *Born Free*

1:00
④ *Days of Our Lives*
⑤ *Hour Magazine*
⑦ *All My Children*
⑨ *High Rollers*
㉛ Wed.: *Mystery!: Rumpole of the Bailey*
Thu.: **Movie:** *Moments in Time*
Fri.: *The Write Course*
Mon.: *Discover*
Tue.: *Masterpiece Theatre: David Copperfield*
Ⓗ Wed.: **Movie:** *That's Life!*
Fri.: **Movie:** *The Tracker*
Ⓜ Thu.: **Movie:** *Paris When It Sizzles*
Mon.: *The Movie Palaces*
Tue.: **Movie:** *Harlow*

1:30
② *Bold and the Beautiful*
⑨ *Love Connection* (except Thu.)
Thu.: **Baseball:** Mets vs. Montreal (concludes at 5, approx,)
㉛ Fri.: *American Adventure*
Ⓗ Thu.: *The Prince's Rock Concert*
Mon.: **Movie:** *The Violation of Sarah McDavid*
Ⓜ Mon.: **Movie:** *My Friend Irma*
Ⓢ Mon.: **Movie:** *FDR: The Last Years*

2:00
② *As the World Turns*
④ *Another World*
⑤ *Thundercats*
⑦ *One Life to Live*
⑨ *Newlywed Game* (except Thu.)
㉛ Wed.: *Madeleine Cooks*
Thu.: *South American Journey*
Fri.: *America*
Mon.: *Mechanical Universe*
Tue.: *Voices & Visions*
Ⓗ Tue.: **Movie:** *Hoosiers*
Ⓜ Fri.: **Movie:** *Defence of the Realm*
Ⓢ Wed.: **Movie:** *Betrayed*
Thu.: **Movie:** *Allan Quatermain and the Lost City of Gold*
Fri.: **Movie:** *Cover Girls*
Tue.: **Movie:** *The Diary of Anne Frank*

2:30
⑤ *Bugs & Porky*
⑨ *Dating Game* (except Thu.)
⑪ *Spiral Zone* (except Thu.)
⑬ *French Chef* (except Mon.)
Mon.: *World Beat*
㉛ Wed.: *Creative Living*
Fri., Mon.: *This Old House*
Ⓗ Thu.: **Movie:** *Hard Traveling*
Ⓜ Wed.: *Comedy Experiment*

3:00
② *Guiding Light*
④ *Santa Barbara*
⑤ *Dennis the Menace*
⑦ *General Hospital*
⑨ *Cannon* (except Thu.)
⑪ *Ghostbusters*
⑬ *Frugal Gourmet*
㉑ *Mister Rogers*
㉛ *Square One TV*
Ⓗ Wed.: **Movie:** *Breaking Away*
Fri.: **Movie:** *Julia*
Mon.: *Not Necessarily the News*
Ⓜ Wed.: **Movie:** *Somebody Loves Me*
Thu.: **Movie:** *A Patch of Blue*
Tue.: **Movie:** *Peggy Sue Got Married*

3:30
⑤ *Real Ghostbusters*
⑪ *G.I. Joe*
⑬ *Mister Rogers*
㉑ *Sesame Street*
㉛ *Video Music Box*
Ⓜ Fri.: **Movie:** *Topper*
Mon.: **Movie:** *How Green Was My Valley*
Ⓢ Fri.: *Zerk the Jerk*

4:00
② *Superior Court* (except Tue.)
Tue.: *Schoolbreak Special*
④ *Donahue*
⑤ *Ducktales*
⑦ *Oprah Winfrey Show* (except Wed.)
Wed.: *Afterschool Special*
⑨ *Barnaby Jones* (except Thu.)
⑪ *Heathcliff*

13 *Sesame Street*
H Mon.: **Movie:** *Nice Girls Don't Explode*
Tue.: *17 Going on Nowhere*
S Wed.: *Santiago's Ark*
Thu.: **Movie:** *Anna to the Infinite Power*
Fri.: *In Search of Historic Jesus*
Mon.: *Sheriff and the Satellite Kid*
Tue.: **Movie:** *Rumplestiltskin*

4:15
H Thu.: **Movie:** *Treasure Island*

4:30
2 *People's Court* (except Tue.)
5 *Double Dare*
11 *Tom and Jerry*
21 *Square One TV*
31 Wed.–Fri.: *3-2-1 Contact*
Mon., Tue.: *Shalom Sesame*
H Tue.: **Movie:** *Heidi*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
13 *3-2-1 Contact*
21 *Sesame Street*
31 Wed.: *Take Charge*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Wed.: *Which Mother Is Mine?*
Fri.: *Schoolboy Father*
M Wed.: **Movie:** *The Driver*
Thu.: **Movie:** *Blind Date*
Tue.: *Comedy Experiment*
S Wed.: *Shelley Duvall's Tall Tales and Legends:* "John Henry"

5:30
2 News
5 *Too Close for Comfort*
13 *Reading Rainbow*
31 *City Comment*
H Mon.: *A Step Too Slow*
M Fri.: *A Gospel Session*
Mon.: **Movie:** *Ivanhoe*
Tue.: **Movie:** *Hatari!*
S Fri.: *The Amazing Cosmic Awareness of Duffy Moon*
Mon.: *The Steadfast Tin Soldier*
Tue.: *Just for Kids*

5:45
31 *News From City Hall*

Weeknights, April 13–15 and 18–19

WED., APR. 13

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Rockschool*
21 *Brainstormers*
31 Italian programming (concludes at 8)
H **Movie:** *Like Normal People*
S **Movie:** *The Allnighter*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
M **Movie:** *Bad Company*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 **Special:** *Contact: Long Island—Day Care*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 **Special:** *Mister Rogers Talks to Parents About Day Care*

8:00
2 *Smothers Brothers Comedy Hour*
4 *Aaron's Way*
5 **Movie:** *Plaza Suite* (1971). Walter Matthau.
7 *Growing Pains*
9 *Digital Discovery Special*
11 **Special:** *Murder—Live From Death Row.* Geraldo Rivera interviews death row inmates and the families of murder victims; includes questions and comments from a studio audience.
21 **Special:** *Who Cares for the Children?* A documentary special that travels across the country to explore some of the most innovative and successful solutions to the problem of child care.
31 *Dark Shadows*
H **Movie:** *Wildcats*
M **Movie:** *Heaven's Gate*
N **Movie:** *The Gospel According to Vic*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *Metroline.* A discussion with community leaders about the increased racial polarization in the metropolitan area and possible solutions to the problem.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 *Jake & the Fat Man*
4 *A Year in the Life*
7 *Hooperman*
9 *Morton Downey Show*
21 *Nova Special:* "Life's First Feelings." Examines the emotional capabilities in newborns and very young children.
31 *Edge of Darkness*
S **Movie:** *Street Smart*

9:30
7 *Just in Time*
13 *American Playhouse: The Rise and Rise of Daniel Rocket.* Tom Hulce recreates his off-Broadway role in this fantasy/drama about a young man who believes he can fly; adapted from the Peter Parnell play.
N **Movie:** *Reuben, Reuben*

10:00
2 *The Equalizer*
4 *Bronx Zoo*
5 9 News
7 *Heartbeat*
11 *Lifestyles of the Rich and Famous*
21 *Bodywatch Special*
31 *Kwitny Report*
H *The Hitchhiker*

10:30
31 *Broadway Magazine*
H *On Location*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *The Street*
13 *Kid Gloves.* A profile of two young boys and their experiences in the world of amateur boxing.
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
S **Movie:** *Fairy Tales*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Butterflies*
H **Movie:** *That's Life!*
N **Movie:** *Sacrifice*

11:35
2 *Adderly*

11:45
M **Movie:** *Hannie Caulder*

MIDNIGHT
7 **Movie:** *Dream House* (1981). John Schneider.
11 *Star Trek*
13 *Declarations of Independents*
21 *Nightly Business Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Nova*

12:35 a.m.
S **Movie:** *Firstborn*

12:45 a.m.
2 **Movie:** *Scorned and Swindled* (1984). Tuesday Weld.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:15 a.m.
H **Movie:** *Scanners*
M **Movie:** *Steaming*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *Look at Me Now*
9 *Home Shopping*
11 *Keys to Success*

2:05 a.m.
2 News

2:20 a.m.
S **Movie:** *FXR*

2:25 a.m.
7 **Movie:** *Quest for Fire* (1981). Rae Dawn Chong.

2:30 a.m.
5 **Movie:** *A Tree Grows in Brooklyn* (1974). Cliff Robertson.
11 *Twilight Zone*
13 *Profiles of Nature*

2:55 a.m.
M **Movie:** *Thunder Alley*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Sherlock Holmes and the Voice of Terror* (1942). Basil Rathbone.
13 *Nature*
H **Movie:** *Game of Death*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:15 a.m.
S *Hard Knocks*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *Voices and Visions*

4:40 a.m.
M **Movie:** *Night of the Creeps*

4:45 a.m.
H *The Hitchhiker*
S *Brothers*

5:00 a.m.
5 *I Love Lucy*
11 *Focus on Success*

5:15 a.m.
H **Movie:** *Stand Alone*
S **Movie:** *The Allnighter*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *One-on-One*

THU., APR. 14

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Adrian Mole*
21 *Brainstormers*
31 Italian programming (concludes at 8)
H **Movie:** *Over the Edge*
S **Movie:** *Go for Broke*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
M **Movie:** *Drums Along the Mohawk*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Creatures of the Wind"
H **Movie:** *Nice Girls Don't Explode*
S **Movie:** *Rumplestiltskin*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *Hide in Plain Sight* (1980). James Caan.
7 *Probe*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America*
31 *Dark Shadows*
N **Movie:** *The Tenant*

8:30
4 *A Different World*
9 *Entertainment Tonight*
13 *Currents:* "Pockets of Hate"
21 *This Old House*
31 *Eastenders*

9:00
2 *Simon & Simon*
4 *Cheers*
7 *Hotel*
9 *Morton Downey Show*
11 **Movie:** *The Naked Runner* (1967). Frank Sinatra.
13 **Special:** *Who Cares for the Children?*
21 31 *Mystery!: Rumpole of the Bailey*
H **Movie:** *Hoosiers*
M **Movie:** *Hatari!*
S **Movie:** *Blue Velvet*

9:30
4 *Molly Dodd*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
7 *Buck James*
13 *Voices and Visions:* "Robert Lowell: A Mania for Phrases." Scenes of Italy, Amsterdam, Maine, Boston, and New York illuminate the work of this historian/poet.
21 *The Sandbaggers*
31 *Tenko*

10:30
N **Movie:** *The Private Life of Don Juan*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 *Channel Crossings*
21 *Are You Being Served?*
31 *Hellenic TV Network U.S.A.*
H *Tanner '88*
S **Movie:** *Allan Quatermain and the Lost City of Gold*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Bless Me Father*
H *George Carlin*

11:35
2 *Night Heat*

11:40
M **Movie:** *Making Mr. Right*

MIDNIGHT
7 **Movie:** *The Bobo* (1967). Peter Sellers.
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *Splendor*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Explore*
H **Movie:** *Black Moon Rising*

12:45 a.m.
2 **Movie:** *Murder by the Book* (1986). Fred Gwynne.
S **Movie:** *Out of Africa*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:20 a.m.
M *Comedy Experiment*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 *Credit Time Bomb*
9 *Home Shopping Overnight*
11 *Focus on Success*

2:05 a.m.
2 7 News

2:15 a.m.
H **Movie:** *Flashpoint*

2:20 a.m.
M *Gilda Live!*

2:30 a.m.
5 **Movie:** *Times Square* (1980). Tim Curry.
11 *Keys to Success*
13 *Profiles of Nature*

2:35 a.m.
7 **Movie:** *Stand at Apache River* (1953). Stephen McNally.

3:00 a.m.
4 *Hit Squad*
11 *Twilight Zone*
13 *Discoveries Under Water*

3:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*

3:35 a.m.
S **Movie:** *The Delta Force*

3:50 a.m.
H **Movie:** *Witchboard*

3:55 a.m.
M *The Wager of the Three Wives*

4:00 a.m.
4 *New Record Guide*
11 *Twilight Zone*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*

7 *The Avengers*
11 *Twilight Zone*
13 *Pride of Place*
M **Movie:** *Hunter's Blood*

4:50 a.m.
5 *I Love Lucy*

5:00 a.m.
11 *Focus on Success*

5:30 a.m.
4 *New Wilderness*
7 *Morning Stretch*
11 News
13 *You Gotta Have Art*
H *Tanner '88*

FRI., APR. 15

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 **Special:** *Mister Rogers Talks to Parents About Daycare.* Fred Rogers, the host of *Mister Rogers' Neighborhood,* interviews parents and child care professionals about substitute care for children.
21 *Brainstormers*
31 Italian programming (concludes at 8)
H **Movie:** *The Boy Who Could Fly*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
M **Movie:** *Damnation Alley*
S **Movie:** *The Story of Esther*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney MIller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 **Special:** *Ringling Brothers Barnum & Bailey Circus*
4 *Highwayman*
5 **Special:** *Denver, the Last Dinosaur.* Animated feature.
7 *Perfect Strangers*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nature:* "Baja Lagoon"
31 *Washington Week*
H **Movie:** *Police Academy 3*
M **Movie:** *The Stepfather*
N **Movie:** *Sid and Nancy*
S **Movie:** *Making Mr. Right*

8:30
7 *Full House*
9 *Entertainment Tonight*
13 *Wall Street Week*
31 *Eastenders*

9:00
2 *Dallas*
4 *Night Court*
5 **Special:** *Baseball Fever.* Animated feature.
7 *Mr. Belvedere*
9 *Morton Downey Show*
11 **Movie:** *Endangered Species* (1982). Robert Urich.
13 *Great Performances: Nixon in China.* An opera based on Richard Nixon's historic trip to China in 1973; composed by John Adams, staged by Peter Sellars, and choreographed by Mark Morris; features James Maddalena and Carolann Page; simulcast over WNCN-FM.
21 *Comrades:* "All That Jazz." A profile of Sergei Kuryokhin, a popular Russian jazz musician who claims to be neither pro-Soviet nor anti-Soviet.
31 **Movie:** *Doctor Who*

9:30
4 *Beverly Hills Buntz*
7 *Family Man*
H **Movie:** *Police Academy 4*
M **Movie:** *Rosemary's Baby*

9:45
S *Comedy Club Network*

10:00
2 *Falcon Crest*
4 *Miami Vice*
5 News
7 *20/20*
9 News
21 *Crimes of War.* Documentary dealing with the British government's plans to review the citizenship status of a man reported to be a Nazi war criminal.
N **Movie:** *Hannah and Her Sisters*
S *It's Garry Shandling's Show*

10:30
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
21 *Wall Street Week*
31 *World TV Presents*
H *Not Necessarily the News*
S *Hard Knocks*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Simon & Simon*
11 *The Honeymooners*
21 *Washington Week*
S **Movie:** *Trick or Treat*

11:35
2 **Movie:** *The Outsiders* (1983). Matt Dillon.

11:50
M **Movie:** *Working Girls*

MIDNIGHT
7 **Movie:** *Future World* (1976). Peter Fonda.
11 *Star Trek*
13 *Works and Process: Nixon in China.* A detailed discussion with the creators of this unique opera.
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)
H **Movie:** *The Tracker*
N **Movie:** *Mississippi Mermaid*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
13 *Beijing Acrobatic Company.* A performance of traditional Chinese acrobatics taped at the company's national theater.
21 **Movie:** *Jack London Story* (1943). Michael O'Shea.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Runaway With the Rich and the Famous*
13 *Monty Python*

1:10 a.m.
S **Movie:** *Basic Training*

1:25 a.m.
M **Movie:** *Snow Bunnies*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:45 a.m.
2 *Win, Lose, or Draw*
H **Movie:** *F/X*

2:00 a.m.
5 *I Love Lucy*
9 **Movie:** *Angel* (1937). Marlene Dietrich.
11 *Dempsey and Makepeace*

2:10 a.m.
7 News

2:15 a.m.
2 *Win, Lose, or Draw*

2:30 a.m.
4 News
5 **Movie:** *Harry and Walter Go to New York* (1976). James Caan.
13 *Profiles of Nature*

2:40 a.m.
7 **Movie:** *Phantom of the Paradise* (1974). Paul Williams.
S **Movie:** *Fool for Love*

2:45 a.m.
2 **Movie:** *Maneater* (1973). Ben Gazzara.

2:55 a.m.
M *Eros America*

3:00 a.m.
4 *Wil Shriner Show*
11 **Movie:** *Sherlock Holmes Faces Death* (1943). Nigel Bruce.
13 *American Playhouse: The Rise and Rise of Daniel Rocket*

3:35 a.m.
H **Movie:** *Foxtrap*

3:40 a.m.
M **Movie:** *Hot Child in the City*

4:00 a.m.
4 *Hit Squad*
9 **Movie:** *The Man Who Wanted to Live Forever* (1970). Burl Ives.

4:25 a.m.
2 *Newsmakers*

4:30 a.m.
4 *Matchmaker*
7 *The Avengers*
11 *Twilight Zone*
13 **Movie:** *Payment Deferred* (1932)

4:35 a.m.
S **Movie:** *Cover Girls*

4:55 a.m.
2 **Movie:** *Screaming Woman* (1971). Olivia de Havilland.

5:00 a.m.
4 *New Record Guide*
11 *U.S. Farm Report*

5:10 a.m.
H **Movie:** *Police Academy 3*
M **Movie:** *Defence of the Realm*

5:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *Greatest Sports Legends*
11 News

MON., APR. 18

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Wild America*
21 *Bodywatch*
31 Italian programming (concludes at 8)
H **Movie:** *Sweet Liberty*
S **Movie:** *Firstborn*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "How Green Is My Desert?"

8:00
2 *Kate & Allie*
4 *Alf*
5 **Movie:** *Hopscotch* (1980). Glenda Jackson.
7 *MacGyver*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Discoveries Underwater*
31 *Dark Shadows*
H **Movie:** *That's Life!*
M **Movie:** *Soul Man*
N **Movie:** *Fast Talking*
S **Movie:** *Codename: Kynl*

8:30
2 *Designing Women*
4 *Valerie's Family*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *When the Bough Breaks* (1987). Ted Danson.
7 **Movie:** *The Man Who Loved Women* (1983). Burt Reynolds.
9 **Special:** *Israel, 1988*
11 **Movie:** *The Prisoner of Second Avenue* (1974). Anne Bancroft.
13 *Japan:* "Legacy of Shoguns"
21 **Movie:** *Shoah* (1985). Part II.
31 *All the World's a Stage:* "The Actors Do Not Understand." Explores the growth of the ensemble and the role of the writer, director, and producer.

9:30
2 *Eisenhower & Lutz*

10:00
2 *Cagney & Lacey*
5 News
13 *Out of the Back Room: Small Business and Hazardous Waste*
31 *Poldark*
H *Tanner '88*
M **Movie:** *Hannie Caulder*
N **Movie:** *The Lightship*
S **Movie:** *Street Smart*

10:30
9 News
H *Not Necessarily the News*

11:00
2 4 7 11 News
5 **Special:** *Koch on Call—The New York Primary.* A discussion about the candidates for the upcoming primary.
9 *The Street*
13 *Treasure House of Great Britain*
21 *Out of the Back Room: Small Business and Hazardous Waste.* A look at small businesses that are faced with the problem of how to dispose of the small quantities of hazardous waste they generate.
31 *Hellenic TV Network U.S.A.*

11:30
4 *Best of Carson*
7 *Nightline*
9 *People Are Talking in Israel*
11 *The Honeymooners*
H **Movie:** *Summer Camp Nightmare*
M **Movie:** *Mandingo*
N **Movie:** *Le Joli Mai*

11:35
2 *Hunter*

11:45
S **Movie:** *Mr. Mom*

MIDNIGHT
5 *Late Show*
7 **Movie:** *Beachhead* (1954). Tony Curtis.
11 *Star Trek*
13 *Mystery!: Rumpole of the Bailey*
21 *Nightly Business Report*

12:30 a.m.
4 *David Letterman*
9 *Entertainment Tonight*
21 *Comrades*

12:45 a.m.
2 **Movie:** *Love Mary* (1985). Kristy McNichol. A young woman, thought to be illiterate, goes from reform school to medical school, where she becomes an award-winning student; superb drama containing one of McNichol's best performances.

1:00 a.m.
5 *Keys to Success*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:05 a.m.
H **Movie:** *The Boy in Blue*

1:20 a.m.
S *Comedy Club All Stars*

1:30 a.m.
4 11 News
5 *World Vision*
13 *MacNeil/Lehrer*

1:35 a.m.
M **Movie:** *Heaven's Gate*

1:45 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
9 *Home Shopping*
11 *Focus on Success*

2:05 a.m.
2 News

2:15 a.m.
7 **Movie:** *Electra Glide in Blue* (1973). Robert Blake.

2:25 a.m.
S **Movie:** *The Pink Chiquitas*

2:30 a.m.
5 **Movie:** *The Last Four Days* (1977). Rod Steiger.
11 *Keys to Success*
13 *Profiles of Nature*

2:45 a.m.
H **Movie:** *Flashpoint*

3:00 a.m.
4 *Hit Squad*
11 **Special:** *Murder—Live From Death Row*
13 *Nova*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*
S **Movie:** *Codename: Kynl*

4:20 a.m.
5 *I Love Lucy*
H **Movie:** *Vamp*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Masterpiece Theatre: David Copperfield*

4:50 a.m.
5 *I Love Lucy*

5:00 a.m.
11 *Twilight Zone*

5:20 a.m.
M **Movie:** *Knights of the City*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
13 *Currents*

TUE., APR. 19

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Bodywatch*
31 Italian programming (concludes at 8)
H *Behind the Scenes*
S **Movie:** *Eliminators*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

H **Movie:** *Fire and Ice*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

Please note: Because of the New York Primary Coverage, the schedule from 8 p.m.–5 a.m. should be considered tentative.

8:00
2 To be announced
4 *Matlock*
5 **Movie:** *Modern Problems* (1981). Chevy Chase.
7 *Who's the Boss?*
9 *Evening Magazine*
11 **Baseball:** Yankees vs. Minnesota (concludes at 11, approx.)
21 *Nova:* "The Hidden Power of Plants." The efforts to track down new medicines that are derived from plants.
31 *Dark Shadows*
H **Movie:** *Blind Date*
M **Movie:** *The Grapes of Wrath*
N **Movie:** *The Private Life of Don Juan*
S **Movie:** *10 to Midnight*

8:30
7 *Wonder Years*
9 *Entertainment Tonight*
13 *Innovation*
31 *Eastenders*

9:00
2 **Special:** *New York Primary Coverage*
4 *In the Heat of the Night*
7 *Moonlighting*
9 *Morton Downey Show*
13 *Nova*
21 **Movie:** *Shoah* (1985). Part III.
31 *The Prisoner*

9:30
N *The Critical Years*

10:00
2 *Quincy*
4 **Special:** *Women Behind Bars*
5 9 News
7 *Thirtysomething*
13 *Frontline*
31 *Open All Hours*
H *Half a Lifetime*
S **Movie:** *Ferris Bueller's Day Off*
N **Movie:** *Last of the Mobile Hot Shots*

10:10
M **Movie:** *Bad Company*

10:30
31 *The Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *The Street*
13 *Intercom*
31 *Hellenic TV Network U.S.A.*
H **Movie:** *Hoosiers*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *People Are Talking in Israel*
11 *The Honeymooners*
21 *The Courage to Care.* The extraordinary story of the few non-Jews who risked their lives to rescue and protect Jews in Nazi-occupied Europe; narrated by Elie Wiesel.

11:35
2 **Special:** *The New York Primary*

11:40
M **Movie:** *House of the Rising Sun*

11:45
2 **Movie:** *The Cowboy and the Ballerina* (1984)
S **Movie:** *Friday the 13th: A New Beginning*

MIDNIGHT
7 **Movie:** *Can Ellen Be Saved?* (1974)
11 *Star Trek*
13 *Face to Face*
21 *Nightly Business Report*
N **Movie:** *Love Songs*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Entertainment Tonight*
21 *Discoveries Underwater*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*
H **Movie:** *Scanners*

1:10 a.m.
M **Movie:** *Where Are the Children?*

1:25 a.m.
S **Movie:** *The Name of the Rose*

1:30 a.m.
4 7 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
2 News

2:00 a.m.
4 *Wil Shriner Show*
5 *I Love Lucy*
7 **Movie:** *Dive Bomber* (1941). Errol Flynn, Kay Francis.
9 *Home Shopping*
11 *Keys to Success*

2:30 a.m.
5 **Movie:** *Johnny Firecloud* (1979). Ralph Meeker.
11 *Focus on Success*
13 *Profiles of Nature*

2:45 a.m.
H **Movie:** *Band of the Hand*

2:50 a.m.
M **Movie:** *Felicity*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Sherlock Holmes and the Spider Woman* (1944). Nigel Bruce.
13 *Odyssey*

3:30 a.m.
4 *Matchmaker*

3:40 a.m.
S **Movie:** *Fairy Tales*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:25 a.m.
M **Movie:** *The Stepfather*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *Frontline*

4:40 a.m.
H **Movie:** *Ordinary People*

5:00 a.m.
11 *At the Movies*

5:15 a.m.
S **Movie:** *The Diary of Anne Frank*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
13 *Tony Brown*

Weekend, April 16–17

SAT., APR. 16

6:00 a.m.
5 *Love Your Skin*
7 *World of Photography*
11 *Christian Science*
13 *Exercise With Billie*
S **Movie:** *The Diary of Anne Frank*

6:30 a.m.
2 *Patchwork Family*
4 *Road to Seoul*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip*
11 *Planet of the Apes*
13 *New Jersey News*

6:45 a.m.
H **Movie:** *Platypus Cove*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Family*
7 *Uncle Waldo*
11 *Bravestarr*
13 *Frontline*
21 *Personal Finance*
M **Movie:** *The Last Day*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Bravestarr*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Focus on Britain*
7 *Little Clowns*
11 *Hee Haw*
13 *Adam Smith*
21 *Business File*
H **Movie:** *Honkytonk Man*
S **Movie:** *Betrayed*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
9 *America's Top Ten*
11 *Puttin' On the Hits*
13 *Wall $treet Week*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *America*
M **Movie:** *Morgan Stewart's Coming Home*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *Three Stooges*
11 *Soul Train*
13 *Firing Line*
21 *Brain, Mind, and Behavior*
31 *Body Electric*
H **Movie:** *Blind Date*
S **Movie:** *The Red Tent*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
31 *State of the Arts*
M **Movie:** *Playing It for Keeps*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Dukes of Hazzard*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown*
21 *Brainstormers*
31 *Video Music Box*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
7 *Flintstone Kids*
13 *Open Mind*
21 *Victory Garden*

11:45 a.m.
H **Movie:** *The Allnighter*

NOON
2 *Storybreak*
4 *Foofur*
5 *Charlie's Angels*
7 *Animal Crack-Ups*
9 *Black Sheep*
11 Women's Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
S **Movie:** *The Allnighter* (cc)

12:30
4 *I'm Telling*
7 *Health Show*
13 *G.E.D. Preparation*
21 *This Old House*
M **Movie:** *Making Mr. Right*

1:00
2 *Young Universe*
4 **Baseball:** Mets vs. St. Louis or, Cincinnati vs. Houston
5 **Movie:** *The Roaring Twenties* (1939). James Cagney. Colorized version.
7 *Weekend Special*
9 **Movie:** *Hawaii Five-0*
11 **Movie:** *Cauldron of Blood* (1968). Boris Karloff.
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanese Programming)

1:30
2 *World of Guinness Records*
7 *A Very Special Arts Story*
13 *Take Charge*
21 *French Chef*
H *Which Mother Is Mine?*

2:00
2 **Movie:** *Invasion From Inner Earth* (1977). Paul Bentzen.
13 *Hometime*
21 *Joy of Painting*
31 *Japanese Theatre*
S **Movie:** *Tuck Everlasting*

2:30
7 **Skiing:** World Championship
13 *This Old House*
21 *Art of William Alexander*
H **Movie:** *Summer Camp Nightmare*
M **Movie:** *A Place in the Sun*

3:00
5 **Movie:** *The Andromeda Strain* (1971)
7 *Professional Bowlers*
9 *Knightrider*
13 *Madeleine Cooks*
21 *Motorweek*
31 *Degrassi Junior High*

3:30
11 Wrestling
13 *Nova*
21 *Rod & Reel*
31 *Degrassi Junior High*

4:00
2 **Golf:** Heritage Classic
4 **Baseball:** Yankees vs. Milwaukee or, Atlanta vs. Los Angeles
9 *Knightrider*
21 *Woodwright's Shop*
31 *Broadway Magazine*
H **Movie:** *Oxford Blues*
S **Movie:** *The Diary of Anne Frank*

4:30
7 *Wide World of Sports*
11 *Charles in Charge*
13 *Innovation*
21 *This Old House*
31 *Cityscope*
M **Movie:** *Sorry, Wrong Number*

5:00
5 *Mission: Impossible*
9 *A-Team*
11 *T and T*
13 *Rochester Debates*
21 *Degrassi Junior High*
31 *On Television: Public Trust or Private Poverty*

5:30
11 *Bustin' Loose*
21 *Doctor Who*

6:00
2 *The People*
5 *What's Happening Now?*
7 News
9 *A-Team*
11 *Star Trek: The Next Generation*
13 *Nature*
31 *European Journal*
H **Movie:** *Breaking Away*
M **Movie:** *Nothing in Common*
S **Movie:** *Gung Ho*

6:30
2 7 News
5 *Small Wonder*
31 *Hello Austria*

7:00
2 News
4 *Fast Forward*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Cheers*
13 *Owl/TV*
31 *Computer Show*

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 **Basketball:** Knicks vs. Atlanta
11 *Tales From the Darkside*
13 *Wild America*
31 *Eye on Dance:* "Jazzing It Up."

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
5 *Family Double Dare*
7 **Special:** *Conversations With the Presidents*
11 **Movie:** *New York, New York* (1977). Liza Minnelli, Robert DeNiro.
13 *Discoveries Under Water*
21 *Man About the House*
31 *Masterpiece Theatre: David Copperfield*
H **Movie:** *Blind Date*
M **Movie:** *Morgan Stewart's Coming Home*
N **Movie:** *Weekend in Havana*
S **Movie:** *Tin Men*

8:30
4 **Special:** *The Storyteller*
5 *Boys Will Be Boys*
21 *Keep It in the Family*

9:00
2 *Tour of Duty*
4 *Golden Girls*
5 **Special:** *Werewolf*
7 *Ohara*
13 *Mystery!: Rumpole of the Bailey*
21 *To the Manor Born*
31 *Secret Agent*

9:30
4 *Amen*
21 *Bless Me Father*
M *Comedy Experiment*
N *New Yorker Special*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 *Spenser: For Hire*
13 *Film on Film:* "Michael Powell"
21 *No Place Like Home*
31 *Blake's Seven*
H **Boxing:** Chavez vs. Aguilar and Starling vs. Breland
M **Movie:** *Making Mr. Right*
N **Movie:** *That Night in Rio*
S *Poison*

10:30
5 *9 to 5*
9 *Mama's Family*

11 News
21 *Butterflies*
S *Rich Hall's Vanishing America*

11:00
2 4 7 News
5 *Taxi*
9 *Morton Downey After Dark*
11 **Movie:** *The Day of the Locust* (1975). Donald Sutherland, Karen Black.
13 **Movie:** *Mary, Queen of Scots* (1972). Vanessa Redgrave, Glenda ackson.
21 *Monty Python*
31 *World TV Presents* Chinese programming)

11:30
4 *Saturday Night Live*
5 **Movie:** *Lady Sings the Blues* (1972). Diana Ross.
7 News
21 **Movie:** *Love Before Breakfast* (1936). Carole Lombard.
S **Movie:** *Happy Housewives*

11:45
2 *D.C. Follies*
7 **Movie:** *The Cannonball Run* (1976). Burt Reynolds.
M **Movie:** *Wisdom*

MIDNIGHT
H **Movie:** *Band of the Hand*
N **Movie:** *Springtime in he Rockies*

12:15 a.m.
2 *Dom DeLuise Show*

12:45 a.m.
2 **Movie:** *The Heist* (1972). Christopher George.

1:00 a.m.
4 *Showtime at the Apollo*
9 **Movie:** *Fighting Back* (1980). Robert Urich.
S **Movie:** *10 to Midnight*

1:10 a.m.
13 **Movie:** *The Stranger's Return* (1933). Lionel Barrymore.

1:30 a.m.
11 *Tales From the Darkside*

1:40 a.m.
7 **Movie:** *Dawn at Socorro* (1954). Rory Calhoun.
M **Movie:** *Pray for Death*

2:00 a.m.
4 *Comedy Club*
11 News
H **Movie:** *Jo Jo Dancer, Your Life Is Calling*

2:15 a.m.
5 **Movie:** *Helles Belles* (1969). Jeremy Slate.

2:30 a.m.
2 *Win, Lose, or Draw*
4 *Sea Hunt*
11 *Solid Gold*

2:40 a.m.
13 **Movie:** *On Borrowed Time* (1939). Lionel Barrymore.

2:45 a.m.
S **Movie:** *Gung Ho*

3:00 a.m.
2 *D.C. Follies*
4 *NCTV*
9 **Movie:** *Lilith* (1964). Warren Beatty.

3:20 a.m.
M **Movie:** *The Vindicator*

3:25 a.m.
7 **Movie:** *Welcome Home, Soldier Boys* (1972). Joe Don Baker.

3:30 a.m.
2 News
11 **Movie:** *Dayton's Devils* (1968). Rory Calhoun.

3:40 a.m.
H **Movie:** *The Allnighter*

4:00 a.m.
4 **Movie:** To be announced

4:15 a.m.
2 **Movie:** *The Hostage Heart* (1977). Loretta Swit.

4:20 a.m.
5 *Multitrim*
13 **Movie:** *Three Comrades* (1938). Robert Taylor.

4:45 a.m.
S *Poison*

4:55 a.m.
M **Movie:** *Psycho III*

5:00 a.m.
7 *The Avengers*

5:15 a.m.
S *Santiago's Ark*

5:20 a.m.
H *Behind the Scenes*

5:30 a.m.
4 *Ben Casey*

SUN., APR. 17

6:00 a.m.
5 To be announced
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Wonderworks*
H **Movie:** *Short Circuit*
S *The Tailor of Gloucester*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christian Science*
M **Movie:** *The Stone Boy*
S *Out of Time*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Insight*
13 *Sesame Street*
21 *Wonderworks*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
S **Movie:** *Aladdin and His Magic Lamp*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming
H *The Adventures of Tom Sawyer*
M **Movie:** *The Karate Kid Part II*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Woody Woodpecker*
7 *Morning Home Show*
13 *Mister Rogers*
H *Seabert*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Dogpound Shuffle* (1975). David Soul.
11 *Visionaries*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Legend*
S *Shelley Duvall's Tall Tales and Legends:* "John Henry"

9:30 a.m.
11 *Captain Power*
21 *Reading Rainbow*

10:00 a.m.
5 **Special:** *The Children's Charity Telethon.* Benefit telethon for the sick, handicapped, and underprivileged children of the Tri-State area; hosted by Monty Hall. (concludes at 3).
9 *Steampipe Alley*
11 *New Gidget*
13 *Owl TV*
21 *Tony Brown's Journal*
M **Movie:** *A Fine Mess*
S **Movie:** *Out of Africa*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
11 *Love Boat*
13 *Reading Rainbow*
21 *Inside Albany*
H **Movie:** *Every Time We Say Goodbye*

11:00 a.m.
2 *Wall Street Journal*
4 *McLaughlin Group*
7 *News Conference*
9 *Knightrider*
13 *Degrassi Junior High*
21 *Washington Week*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
11 *At the Movies*
13 *Rockschool*
21 *Wall $treet Week*
M **Movie:** *Hoosiers*

NOON
2 *The People*
9 *Greatest American Hero*
11 **Movie:** *Corvette Summer* (1978). Mark Hamill.
13 *Washington Week*
21 *Adam Smith*

12:30
2 *World of Guinness Records*
4 *Your Vital Signs*
7 *Business World*
13 *Inside Albany*
21 *Wild America:* "A Private Park?"
H **Movie:** *The Sea Wolves*

1:00
2 **Basketball:** Lakers vs. Houston
4 *Essence*
7 *Like It Is*
9 *This Week in Baseball*
13 *Voices & Visions*
21 *Nature*
S *Women in Rock*

1:30
4 *Fight Back*
7 **Basketball:** All-American High School Game
9 **Baseball:** Mets vs. St. Louis (concludes at 5, approx.)
M **Movie:** *The Times of Harvey Milk*

2:00
4 *Countdown to '88*
11 **Movie:** *Skateboard* (1978). Leif Garrett.
13 *Great Performances: Man From Moscow*
21 *Masterpiece Theatre: David Copperfield*
31 *Voices & Visions:* "Robert Lowell"
S **Movie:** *Tea and Sympathy*

2:30
4 *Heroes: Made in the U.S.A.*
H *And the Winner Is*

3:00
4 **Racing:** International Grand Prix Motorcycle Race
5 **Movie:** *Movie, Movie* (1978). George C. Scott.
13 *Japan*
21 *Brainstormers*
31 *Washington Week in Review*
H *Dear America: Letters Home From Vietnam*
M **Movie:** *Holiday*

3:30
2 **Golf:** Heritage Classic
21 *Madeleine Cooks*
31 *Faces of Japan*

4:00
4 *Sportsworld*
7 **Racing:** Toyota Grand Prix
11 **Movie:** *Brainstorm* (1983). Christopher Walken.
13 *Vistas*
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
S **Movie:** *Oxford Blues*

4:30
13 *Currents*
21 *Frugal Gourmet*
31 *World Chronicle*
H *Survival Series*
M *Crazy About the Movies:* "Cary Grant"

5:00
5 **Movie:** *Columbo: By the Dawn's Early Light* (1974). Peter Falk.
9 *A-Team*
13 To be announced
21 *Nova*
31 *Bradshaw On the Eight Stages of Man*

5:30
31 *Looking East*
H **Movie:** *The Wraith*
M **Movie:** *Mr. Mom*

6:00
2 4 7 News
9 **Movie:** *Exodus* (1960). Paul Newman. (concludes at 10).
11 **Movie:** *Grace Quigley* (1985). Katharine Hepburn.
13 *Victory Garden*
21 *Wonderworks*
31 *Images/Imagenes*
S **Movie:** *The Best of Times*

6:30
2 4 7 News
13 *This Old House*
31 *Another View*

7:00
2 *60 Minutes*
4 *Hour House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 *Wonderworks*
21 *Degrassi Junior High*
31 *Discoveries Underwater*
H **Movie:** *Short Circuit*
M **Movie:** *The Karate Kid Part II*

7:30
21 *House For All Seasons*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
7 *Supercarrier*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Origins*
N **Movie:** *Scene of the Crime*
S **Movie:** *Codename: Kynl*

8:30
4 *Day by Day*
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *The Attic: The Hiding of Anne Frank* (1987). Georgia Slowe.
4 **Movie:** *Home Is Where the Heart Is* (1987). Jason Robards.
5 *It's Garry Shandling's Show*
7 **Movie:** *Frank Nitti: The Enforcer* (1987). Anthony LaPaglia.
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: David Copperfield*
21 **Movie:** *Shoah* (1985). Part I of IV. Fabulous documentary that evokes the horror and terror of the concentration camps at Treblinka, Auschwitz, and Chelmno by weaving interviews with participants and witnesses, along with images of camps as they appear today; considered one of the best documentaries ever made!
H **Movie:** *Every Time We Say Goodbye*
M **Movie:** *Hoosiers*

9:30
5 *Duet*

10:00
5 *Tracey Ullman Show*
9 News
11 *Perry Mason*
13 *Yes, Minister*
31 *Ghosts on the Loose*
N **Movie:** *Our very Own*
S **Movie:** *9½ Weeks*

10:30
5 *Current Affair Extra*
9 Sports
13 *The Good Neighbors*

11:00
2 4 5 7 11 News
9 *Entertainment This Week*
13 *New Television*
31 **Movie:** *Reefer Madness* (1936). Dave O'Brien.
H **Movie:** *Wildcats*
M *Crazy About the Movies:* "Cary Grant"

11:30
5 *Sports Extra*
11 *The Honeymooners*

11:45
2 7 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 **Movie:** *The Story on Page One* (1960). Rita Hayworth.
9 *Dallas*
11 *Star Trek*
13 *Great Performances: Nixon in China*
21 *The Sandbaggers*
M **Movie:** *The Friends of Eddie Coyle*
N **Movie:** *My American Cousin*
S *Women in Rock*

12:30 a.m.
4 *Howard Cosell's Speaking of Everything*

12:50 a.m.
H **Movie:** *Black Moon Rising*

1:00 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
9 *Dallas*
11 *Odd Couple*
S **Movie:** *Oxford Blues*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Bob Uecker's Show*
11 News

1:45 a.m.
M **Movie:** *Black Widow*

2:00 a.m.
2 News
4 *Hardcastle & McCormick*
5 *Keys to Success*
9 *Home Shopping*
11 *At the Movies*

2:30 a.m.
5 *Freedom From Fat*
7 **Movie:** *Snatched* (1973). Howard Duff.
11 **Movie:** *It Happened One Christmas* (1977)

2:35 a.m.
H **Movie:** *Codename: Wildgeese*

2:45 a.m.
S *Joy of Mykonos*

3:00 a.m.
4 *Positively Black*
5 *Mission: Impossible*
13 *Rockschool*

3:30 a.m.
4 *First Estate*
M **Movie:** *Chopping Mall*

4:00 a.m.
5 *East End Kids*
7 **Movie:** *Another Dawn* (1937). Errol Flynn.
S **Movie:** *Codename: Kynl*

4:20 a.m.
H *Dear America*

4:50 a.m.
M **Movie:** *The Times of Harvey Milk*

5:00 a.m.
11 *Twilight Zone*

5:30 a.m.
4 *New Wilderness*

5:50 a.m.
H *America Undercover*

NEW YORK TOWN AND COUNTRY PROPERTIES

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West End Ave/70's—3-BR duplx. 1st flr: guest powder rm, 27' LR w/mrble fplc & enclosed greenhse/patio, lrg din area & kit w/window. 2nd flr: mstr BR w/bth, 1 bth in hall, 2 additional BRs & laundry rm. Comp renovated, everything is built-in. Maintenance $1523. Priced to sell!
212-213-9797 or 212-496-9886

36th ST Bet Park & Lexington
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FROM $110,000
Low Maintenance
Holly Corroon 212-889-6396
Offering By Prospectus Only

Inwood **Must Sell!**
Relocated. Beautiful 1 BR, fully renov apt in quiet, safe neighborhood, best offer. Asking $84,500. 305-561-4658.

WALL STREET AREA 2000' DUPLEX
Spectac archit-designed, 2-3 BR, 2 1/2 bth, 22' ceil, concierge. $475K. 516-487-9773.

Renting Your House
For The Summer
or Looking For
A Summer Retreat?

Rates: $27 a line 1 week, $26.50 4 weeks, $25.75 7 weeks. 2 line min. Deadline: Tuesday at 5pm for the issue on sale the next Monday.

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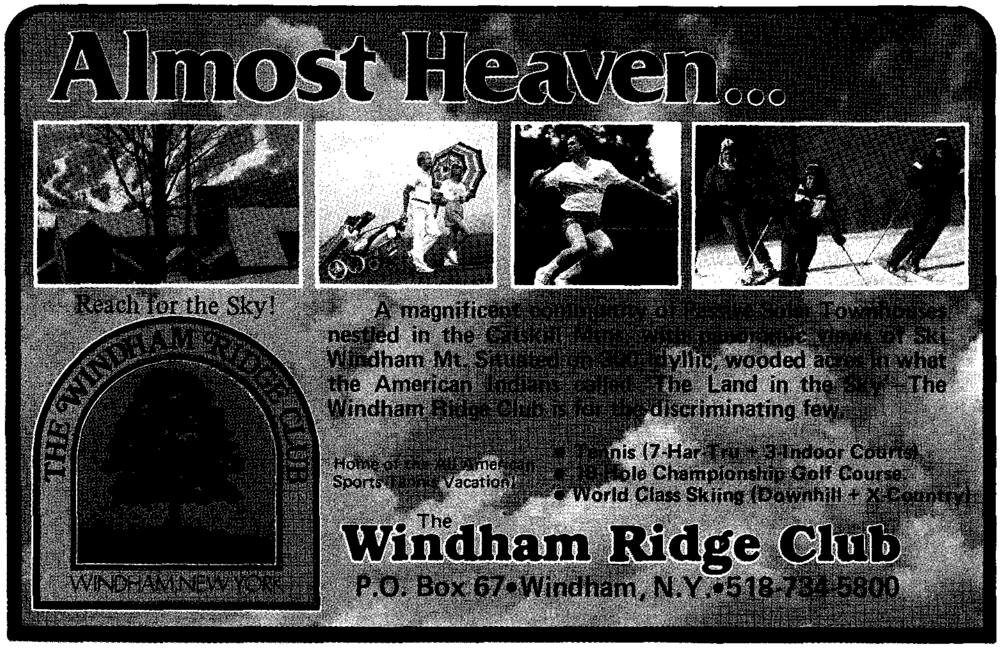
Guttenberg, NJ/Harbor & City Views
From 2 BR, high floor, full svc condo. Ferry to NYC. $2400/mo. 914-297-9909.

GREEN COUNTY COOPERATIVE/CONDO FOR SALE/RENT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The **Windham Ridge Club**
P.O. Box 67•Windham, N.Y.•518-734-5800

West NY, NJ/15 mins NYC—Lrg 1 BR w/lrg LR, sep din rm, new appliances in kit, panoramic vu of NJ. Also 2 BR w/lrg LR, din area, marble bth, granite kit. Must see! Bldg has many amenities including: outdr pool, 24-hr drmn, valet, indr garage. Both apts priced to sell. Call: Day 212-505-9120/Eve & Sun 201-854-2171.

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ELEGANT LANDMARK
For connoisseur of gracious living. Sun-flooded, versatile 5-story townhse. 14 ft ceils, exquisite int detail. Finest Chelsea block. Charming garden. Family res or 3 duplexes plus studio. $1,600,000, firm.
Elizabeth Frothingham Res: 212-260-2748
Albert B. Ashforth, Inc., 212-288-9400

HOUSE Rockland

GRANDVIEW, N.Y. **$825,000**
DRAMATIC
9 rm Contemporary, 4 bdrms, chef's kitchen, 2 fplcs, multi decks, brick patio, sauna, acre site with exhilarating Hudson views.
MOLLY SAMETT
Sales & Rentals **914-359-4940**

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Hilltop Privacy In Dix Hills
Designer's unique 100' Ranch. 2 wooded acres, skylights, 16' ceilings, 2 fireplaces, sauna, multi-level master suite.
Owner 516-367-9146 $730,000

North Shore Gold Coast
Cust Contemp, 4300 sq ft on top of 4 plus exquisitely lnscpd acres, 3 yrs old, walk to beach. Must sell, relocated. $1.2 million.
Principals only 516-674-3138

Rockville Center Line—A special Tudor in prime Baldwin area. 3 BR, new 1 1/2 bth, new EIK w/tin ceil, LR w/fplc, FDR, finish bsmt, deck, c-air, ingrnd sprinklers, proff lndscpd, oak flrs. Mint. $229,500. Princ only 516-379-0495 or 516-867-4232.

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QUIOGUE
The best of everything! 6 BRs, 4 bths, LR, FDR, pool, hot tub, guest cottage, dock for deep water boating. Furn. $1,600,000.
The Marketplace 516-288-6996

Continued on next page.

TOWN AND COUNTRY PROPERTIES

Continued from previous page.

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Great Glamour...

Elegant house with water views and
private beach rights. 3 bedrooms
plus den. Garage, decks, style...
yours for $315,000.

For a Cottage or a Castle
Sales or Rentals

Talk to
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East Hampton, N.Y. 516-324-4418

HOUSE
Westchester

Katonah/Historic District Victorian—Lrg fam home, grt neighborhood, John Jay Schools, walk all, conv 684 & pkwy, 1 hr NYC. $449,900. 914-232-8963.

Pelham Pelham Manor 29 MIN NYC

CHARMING

Village Vict 1870, 8 rms, eat in kit, din rm/fplc, lg fam rm, great porch, lovely 1/2 acre plus, short walk N.Y.A.C.
A must see! $410,000

ANN DE SANTIS, REALTOR
4550 Boston Post Rd 914-738-1360

COMMERCIAL PROPERTY

SOHO 5-STORY BLDG
Beaut lux renov, hi rental income, upper flr avail. 2.2 million. Ownr 212-226-0342.

COUNTRY PROPERTY
For Sale/Rent

Circa 1855—Stone filled farmhse, guest wing, 5 fplcs, stocked pond, pumpkin-pined flrs, spec vus, 22 plus acres, subdividable. 65 mil frm NYC, 5 mil frm Frenchtown, NJ. Partial owner financing. $849,900. Tohickon R.E. 215-294-9761

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Litchfield County, Goshen, Connecticut
No matter where you look, little compares to the scenic community of Woodridge Lake in beautiful Litchfield County. The ideal place to buy land, build a dream home or buy an existing one. A site you'll value today, *that will become more valuable tomorrow.* Surrounded by 4-season recreational activities: sailing, swimming, fishing, tennis, horseback riding, skiing and skating.
Come visit, walk around, inhale the fresh, pure air - you'll fall in love. *For directions and more information, please call:*
Landmark Real Estate Company
1-800-243-2508/or collect: 203-491-2291

ATLANTIC OCEAN FRONT
S.W. Nova Scotia 450' oceanfrt & 30 acres between Halifax & Yarmouth. $49,500. Owner financed. Brad 718-358-1658.

OCEANFRONT
Top Amagansett 1/2 acre, lush Black Pines. Renov 2BR, 2 1/2 bth, heat, fplc, all top appliances & studio. Asking $850,000.
JACK DOUGLAS REALTY, INC.
516-324-1111

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YES YOU CAN ON 65 ACS. Priv Road to "Priv Mt Top" w/Views! Views! Handsome Lg Barn, Nostalgic 3 Story, Old, Restored Farmhse, Porch w/Stars for Roof. $350,000
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Specializing in "Unique" Properties Only
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Mountaintop Realty—Hunter, Windham. Condos, chalets, estates, land & commercial. 518-263-3700. 800-458-RSVP.

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Owner 212-644-3010.

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Sheridan Realty
212-245-8606 or 518-734-4570

E Haddam CT—Spec vus on CT riv, beaut renov 1 BR Colonial, mooring/beach, 2 1/2 hrs NYC. $1200/mo. 212-475-6176.

Pawling Quaker Hill

Farmhouse Charm
Contemporary Comfort

...in quiet, prestigious Pawling. Serene country setting overlooking pond & rock garden. Unusual & appealing w/2 MBRs, prof'l kitch, dynamic 2-story atrium, paneled library. Ideal for the artist seeking the balance of contemplative respite w/the dynamic amenities. $385,000.

GINNEL
Rt#22, Patterson, NY (914) 279-5031

LUXURY
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commands view of major ski mountain. Perfect for gracious entertaining...with formal DR, social area w/wet bar, grand ballroom, LR w/FP and, gourmet kitchen. Imported marble, wool carpeting, gold-plated fixtures and crystal chandeliers enhance the grandeur. The raised Jacuzzi highlights huge master suite. Private guest and maid quarters, landscaped grounds and custom pool surrounded by cedar decking all enhance this architectural masterpiece. Presented at $1,000,000. *Will also build to suit.*

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(717)476-2822, E. Stroudsburg, PA

Northeastern NY, Adirondack Region—10 country acres, open/wooded. Over 400' river frontage & town rd frontage, electric & phone. $12,900. $2,900 down, owner financing. Call Marie 203-485-9159.

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For Sale

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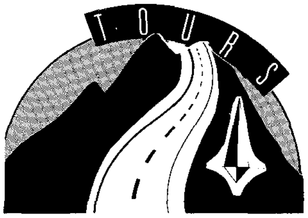
Advertise in NEW YORK's Town and Country Properties. Place your line listing on Monday and see it in print in a week. $23.95 per line. 2 line min.
Call Nancy Engberg 212-971-3155

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.



TOUR AND TRIP

Airlines And Hotels—The best discount travel advisory letter. 212-371-2539.

Adirondack Leatherstocking Country
Vacations for small groups: of great value or byway exploration. **1-800-451-7714**

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Up to 60% discount on short notice travel. Air only, cruises & tours. Example:
LONDON/air only/rt $298. PARIS/air & hotel/$599. ACAPULCO/package/$449. CARRIBBEAN cruise/air/$729. HONG KONG & BANGKOK/package/$1459.
Call MOMENTS NOTICE, INC.,
40 E. 49th St. NYC 10017. 212-486-0503.

"DOC" WINTER'S Mini-Teen TOURS
Atlantic City & Wildwood. Swim, tennis, bowl on Showboat Lanes. Fun in the sun.
5-day trips. 6/13, 6/20, 6/27. Sponsored by:
GLENN MILLER BAND SOCIETY
212-772-9102.

SEASONAL RENTAL

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WANTED: Traveling For The Summer? Southern family of 5, w/3 well-behaved children, looking for house within 50 miles of NYC. Need a furn 4BR, a/c, preferably Nassau County, Northern NJ or Conn. June, July, Aug. Are you a builder looking to rent new homes for summer season? **Mr. Irv Slosberg. 305-974-5000**

Sale: Time Share, July 4th Wk—Gurneys, Montauk, NY. Lg studio, a/c, hotel amenities, spa, pool. $16,000 Ownr 516-285-6157

Secluded Lakeside—On wooded acre, NW NJ. 2BR, country retreat. 1 hr NYC. July-Aug-Sept/$7500. Call 212-725-5766.

Stowe—Exquisitely restored VT farmhouse w/pond, horse barn, paddocks, mountain vus, privacy. Simoneau Realty. POB 1291, Stowe, VT 05672. 802-253-4623.

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THE BEACH...THE SUN...THE FUN.
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In Atlantic Beach. Why wait in Hamptons traffic? Limited avail: cabanas, lockers. Facilities: pools, ocean, tennis, volleyball, paddleball, basketball. **Lynn 516-371-4000.**

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Bike • Hike • Canoe • Kayak • Mtn Bike
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August 24-28. Space limited. $879 per person. Special Excursions **201-347-8511.**

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Fly As A Courier—Low fare, sched airlines. Athens; Sydney, Austl; Hong Kong, more. Resv info: 212-490-0279, 9am-5pm.

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South Florida Cruises, Inc.
1-800-327-SHIP.

Windham Hill Recording Artists
In concert at sea, SS Norway, May 21-28, '88 & Jan 21-28, '89. Singles & couples welcome. NTS Tours. **1-800-635-5053.**

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B & B Hosts Wanted, Guests Screened
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Call **ABODE B & B 212-472-2000.**

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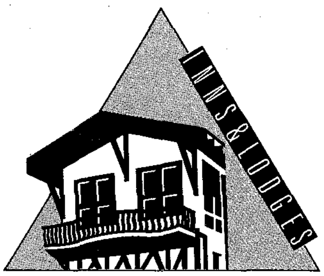
For corp/leisure travel. Holiday stays.
Hosted/unhosted. Min 2 nites.



INNS AND LODGES Cape Cod

Chatham Town House Inn—Classic country inn, Capt's mansion, romantic bkfst incl. Rec'd by Debretts Cities of the World NY '88, London Engl. 617-945-2180

INNS AND LODGES New York

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The Sandpiper Hotel 201-449-6060

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A cozy fire, a glass of wine and someone you love. All chalets wood-burning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

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Enjoy unique spa experiences. Weight Loss, Stress Reduction, Pampering. Enjoy nature, workouts. Learn. Indulge. Dine. Nestled in upstate N.Y. mountains on 155 acres.
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Free - Five Health Spa Recipes - Free
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81 luxury waterfront rooms & suites, harborfront dining, entertainment.
Cruises on LI Sound. Conference rooms.
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HOTEL Florida

The Marquesa Hotel - Key West, Florida
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5-BR Villa with jacuzzi, bar, pool, servants. English-speaking driver w/van. Very favorable rates. **607-797-5573.**

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Make Tracks—Look for Ski Rentals, Getaways, Cross Country, in NEW YORK'S weekly TRAVEL section. 212-971-3155.

MAIL ORDER

New York Mail Order is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Contact Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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They're all categories in this new classified section.

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ORDER NOW
CALL
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Continued from previous page.

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Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending on availability in the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
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Suspended Toeholding—Is part of my profession but I am not in the circus. I love the dawn - redwood, reading, Rousseau, visiting distant places. I have been described as beautiful, lithe, elegant. Hope to meet an intuitive man my age or so (50) who can hear grace notes, has an antic eye, is secure (in work). A letter please, also photo/phone. NYM B022

Handsome, Intelligent, Athletic—Successful professional, 30, likes cultural activities, travel and sports. Seeks very attractive, exciting, fun, warm, intellectually versatile female, 22-30, for lasting relationship. Bio/photo/phone. NYM U056

My One And Only—Partner on the road less traveled is a striking woman, under 35, over 5'5", witty, zany, bright, daring, not desperate to send a recent photo/note to this European-born exec. NYM M424

Independent Blond Lioness—27, chic, dynamic, blue-eyed exec. State beauty finalist. Seeks dashing high-energy, successful, GQ type to help solve an unfinished puzzle. Photo a must. NYM B776

Exquisite, Sophisticated, Slim Woman—37, wants tall, subtle, passionate, professional Christian man over 50, who is emotionally ready for honesty, sharing and caring. NYM M448

Considerate, Loving, GQ Type—Dynamic corporate owner, quite handsome, unpretentious, high morals, fun, 37, athletic build, 5'10", millionaire, Jewish, sparkles with humor, charm, warmth, recently unattached. You're a warmhearted counterpart with striking looks, 20's, nonsmoker, to share laughs, hugs, marriage. Photo necesary. NYM M462

Runner, Body Builder, Sports Fan—Tournament Scrabble player. Seeks female counterpart, 30-40, an athlete, built solidly (I love the look of muscle), intelligent, kind, sensitive. I want a relationship based on sharing of interests, ideas and feeling on an equal basis. Let's be each other's anchor. I'm 5'8", 165 lbs, deceptive 42. Phone/photo, please. NYM M457

Be My Birthday Present—Be: energetic, honest, intelligent, optimistic, 30-42, tall, lean, Christian, flexible, idealistic, nontrendy. Love: NYC, music, outdoors, affection, travel and Italian women. 5'6", 36, MBA who meets the above, knows my ideal male is in NY. Please identify yourself. NYM U029

All The Usual Adjectives—And then some. Tall, successful, humorous, vaguely Jewish attorney in his mid 40's, looking for the right woman. She can be any age from 25-50, any height from petite to statuesque, any religion that does not require a human sacrifice, but she must be exciting, sophisticated, intelligent and striking looking. Photo, note please. NYM B803

A True Designing Woman—Looking for a man who is a man and chooses to treat me like a lady. Statuesque Southern brunette desires gentleman, mid 30's-50's, who likes himself and enjoys having fun. Note/photo, please. NYM U074

Twentieth Century Fox—Very sensuous, vivacious, real head-turner, single Jewish female, 30. Seeks a very handsome (must be physically fit), successful, single Jewish male, 26-36, for Paramount relationship. Photo/phone. NYM B813

Easygoing Guy—Smart, funny, good-looking ex-lawyer, mid 30's, seeks attractive woman, 22-34, with easygoing manner and adventurous spirit. Photo appreciated. NYM U100

Very Attractive, Cute, Vivacious—Slender, warm Jewish female. Seeks independent, successful, 5'10" plus, slim, attractive, energetic, secure, sincere, affectionate, single Jewish man, 27-37, with a sense of humor. For romance. Send handwritten note/phone/photo. NYM B807

Beautiful, All-American, Aristocratic—Natural-looking blond lady, secure, 5'10", mid 40's, very trim. Would like to meet lovable, attractive, athletic, very humorous man, 43-58. Photo/note. NYM U063

Successful Professional Man—33, Ivy grad, seeking pretty, intelligent, professional woman, slender, over 5'6", 28-35, who can share interests in sports and music for a fun, lasting, one-to-one relationship. Phone/bio/photo a must. NYM B818

I Am Woman—Slim, natural good looks, dynamic/low-keyed, elitist/unpretentious. Seeks same in man, 50-65, to romp through life together. NYM M437

Very Handsome—Warm, joyful, LI North Shore/NY professional, 40's, loves laughter and life. Seeking that wonderful female relationship. Photo a must. NYM M441

Connecticut/New York City MD—45, 6'2", fit, personable, easy laugh, handsome, secure, traveled. Traditional Protestant, Ivy background. Country home, comfortable CT/NYC/Nantucket life style. Interested in gratifying, close, loving relationship with accomplished, secure, slender, attractive woman in 30's. Note/photo/phone please. NYM B781

Successful NYC Man—42, enjoys quiet weekends in country, seeking honest, caring, attractive woman, 25-35. Send note/photo/phone. NYM B780

AAAAAA Man?—Articulate, affectionate, assertive, attractive, available and awake? Tall, shapely female consultant/author, 40, seeking 6-A man for intimacy, play, stability, adventure and serene life with extraordinary woman. Bio/photo preferred. NYM B785

Stop - Go No Further—This very handsome and passionate, successful young man of 31, who's 6' tall, 175 lbs and athletic, needs to meet his counterpart who's 20-35, very sexy and slim, confident, passionate, loves sports and is adventurous. Don't hesitate. Phone/photo a must - will exchange. NYM U052

Looking To Share My Life—With a woman, 25-40, who is real pretty, over 5'5", slender, attractive and affectionate. I am a tall pharmacist, 36, attractive, bright and fun, who loves movies, magic, bicyling, classical guitar and long walks, and who has a kind heart - as big as NY - to share with the proper woman. Photo/phone/note. NYM M207

Attractive Jersey Physician—39, seeks very pretty, classy female, nonsmoker, 28-36. Object: romance and lasting relationship. Photo necessary. NYM B787

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You: Black And Slender—Woman seeking romance and serious relationship. Me: successful white executive, 45, tall, trim and athletic, who wants to meet you. Photo. NYM M445

Bacall Ready For Bogart—No patience to frisk the city to find you. Whistle. Send photo/note. NYM B786

Attractive Florida Businesswoman—Sophisticated, slim blond who lives a quality life, planning a trip to NY, would like to meet a professional gentleman of substance, 55 plus, for friendship and potential relationship. NYM U050

Tall, Very Handsome—Successful, warm, sensitive 44-year-old man - loves sports, with a great sense of humor. Would like to meet a (26-49-year-old) tall (5'6"plus), slim, elegant (very attractive) but earthy woman who is both warm and sexy, with a great sense of humor and loves the outdoors. NYM M446

White Christian Lady—35, seeks upbeat, professional male counterpart, 34-40, for serious relationship. NYM U051

Perfect(?) Man Wanted—Must be caring, tall professional, 30-38. I am a pretty, Jewish, shapely, 32, 5'3" Wall Street woman who likes rock 'n' roll, romance and flowers. Photo a must. NYM B784

Seeking Divorced Man—(40-55) who misses friendship, intimacy and romance, for relationship with attractive, sexy, successful woman who values intelligence, adventurous spirit and a sense of humor. NYM U053

Attractive, Independent—Widowed physician - warm, compassionate with strong Jewish identity. Wishes to meet bright, secure, upbeat, Jewish male professional, 45-55, sense of humor, who enjoys theater, music, walks, travel. NYM M231

Wanted: Female Sailing Partner—For all or part of world cruise aboard my 60' motor/sailor. Retired ex-workaholic, 41, 5'8", 155 lbs, green eyes, dark hair, great sense of humor. You must be an attractive, slim female, 22-35, like children and be compatible and sincere. No sailing experience necessary. No smokers, drug users, alcoholics. Photo/phone. NYM G522

Man Shortage - Phooey!—All I want is one! This slim, attractive Westchester woman is 40, fit, fun and financially fine. Athletic, outdoorsy, sincere mensch may apply. Smokers, swingers, xerox replies: next ad please. NYM M229

Petite, Italian, Big-Eyed Cutie—Seeks down-to-earth professional man, 34-44, for friendship, fun and eventual committed relationship. You, like me, are active and social, enjoy sailing, biking, the country, beach, everything cultural and want kids someday. Photo. NYM U055

Doctor—31 (look 26), 5'7", slim, handsome. Looking for beautiful, slim, Christian lady. Photo a must. NYM B399

Kind, Considerate, Successful—Businessman, 37, divorced, happy and calm with life's ups and downs. Seeks Jewish Westchester female who is classy, secure, very pretty, 28-35. Photo please/bio/phone. NYM M444

Very Attractive, Petite, Spirited—Financially secure Jewish woman, 46, seeks a successful man of quality. Common interests may include: NYC's cultural life, walking, dining, traveling, a zest for new adventures and quiet times with hugs and laughter. Photo. NYM U014

Male Attorney—44, 6'0", divorced, seeks bright professional woman, 35-45, for serious relationship. NYM M241

Free Spirit Sought—By offbeat, good-looking male attorney. Extremely fit and youthful, 39, divorced, no kids. Seeks unconventional type, 30-35, who is smart, pretty and physically fit. NYM M244

Handsome Engineer—Terrific guy, Jewish, 28, seeks sincere, pretty, special lady to share good times, romance, getting to know one another. Photo. NYM S747

Man For All Reasons—Seeks co-star, 30's-40's, for remake of "Love Story". Note/photo, please. NYM U054

Graphics Guy—40's, seeks sleek designing gal, 26-36, for artful living. NYM S789

I'm Looking For The Quiet Man—For fun, reading, cooking and outdoors. I'm early 40's/professional. Photo. NYM B772

Eclectic, Irreverent Woman—Active participant in this Human Comedy. Passions: the Arts and Rock 'n' Roll. Beautiful and curvaceous at 33. NYM M430

Not Desperate But Seeking—Intelligent, attractive white male, 28-38, by attractive blond executive, 29. Demanding career, leaves little time to pursue dating. Note/photo, optional. NYM B753.

Moonstruck—30, Jewish, handsome, slim, athletic, gentle, warm, fun, own realestate firm seeks one special woman to 36 to share bright future. Bio/photo, appreciated. NYM M468

Molto Simpatico—Ah, let the immodest adjectives flow: very pretty, dark-eyed, shapely, soulful, sensitive, intelligent, warm, verbal, playful, inquisitive 34-year-old magazine writer/author seeks a genuine mensch who can delight in the simplest pleasures and entertain the deepest thoughts - who is tenderly masculine, highly intelligent, attractive, good-humored and slightly old-fashioned. Letter/phone/photo appreciated. NYM M433

Would-Be Cowboy—29, still an excitable, cute boy in a banker's suit, who spends a lot of time being distracted by his dreams. Would really like to meet a fun, adorable, thin young lady, 24-28, to sometimes get lost with - but mostly to laugh with. Photo/phone/note, thanks. Bye. NYM U041

Sondheim Fan—Enjoys theater, animals, my family, racquetball, dining out, and a look inward from time to time to keep my perspective. Successful, nonsmoking, single, white Jewish male, 29, business professional. Seeks single, white Jewish female to fill the other orchestra seat and more. Note/photo/phone. NYM B762

Renaissance Man Seeks Counterpart—Love of Judaism and study, spirited, creative, beautiful, 20's. NYM U072

LI Lady Bookworm—Brown hair/eyes, 28, 5'6", 120, attractive, agnostic, bright, independent. Enjoys aerobics, sci fi, cats, dancing, museums. Seeks nonfiction male for lasting relationship. He is 26-32, slim, nonsmoker, has similar values, warm wit. Letter/photo/phone. NYM B817

Good-Looking, Successful, White—Christian male, divorced father, young-looking 45, feels and has energy of a 30-year-old. Seeks caring female, 25-37, a little sexy, good figure, mind, looks - serious but likes to party, dance, outdoors, sun, fun, boating, Hamptons. The better and simple things in life for open and honest, lasting relationship. Letter/phone/photo a must. POB 101, Croton-On-Hudson, NY 10520

Vivacious Brunette—45, 5'7", slim, attractive, Francophile, Jewish, nonsmoker. Enjoys sailing, Lincoln Center, dancing, art, travel. Seeks stable professional man with joie de vivre! Photo. NYM M447

Product Of The '60s—Could be Jewish male model for LL Bean Catalogue. Biologist, historian, business entrepreneur, humanitarian, swimmer. Seek 26-36-year-old female counterpart in quest for our Nirvana. Note/phone/photo. NYM G523

Love Is Beautiful, Love Is Magic—This established, athletic, artistic, tall, dreaming man in 40's yearns to share life with you - caring, warm woman in 30's or 20's. Recent photo, note and phone appreciated. NYM B256

Are You A Full-Figured Woman?—I am a Jewish professional man, 33. NYM S749

Successful, Articulate Upper East-Sider—Single white male, 57, NYC marathoner, 137 lbs, 5'8", adorable. Seeking single Christian lady, 26-38, 5'4" or over, pretty, classy. Photo/phone. NYM B815

Greenwich Village Beauty—33, recuperating from GMAT. Seeks male, 27-37, with healthy respect for the Pythagorean Theorem for rest and recreation. Photo a plus. NYM M453

Tennis Anyone?—Very pretty, intelligent, slim, funny, Jewish, 35, 5'5", Wall Street exec, seeks great guy (30-40) for love match. RSVP with photo. NYM U058

Shapely Bernadette Peters—Look-alike, Jewish, 28, seeks sincere, established gentleman. Photo a must. NYM M470

Tall, Attractive, Vivacious Blond—Late 30's, seeks professional, sports-minded man who loves the outdoors, 38-45. Sense of humor/high-energy a must. NYM U059

Affectionate Manhattan Attorney—6'2", seeks dark-haired female, 33-41, nonsmoker, to share good conversation, intelligence, humor, dining/cooking, physical tenderness, emotional intimacy. I want to hear from a woman pleased with herself in most areas but feeling incomplete without a one-to-one relationship, because that's how I feel too, and see what we can create together. NYM M455

Tall, Dark And Handsome—30, Jewish, successful executive, athletic, warm, sensitive. Seeking beautiful, intelligent woman for fabulous relationship/marriage. Photo/phone a must. NYM M454

Really Nice NJ Gal—44, very pretty, bright, 5'3", witty, sophisticated professional. Desires slim, handsome, tall Christian male, 40-50, with sense of humor and interest in serious, long-term relationship. Photo/phone. NYM B793

Bearded Pipe Smoker, Divorced—5'10", 157, 53. Liberal, nonreligious, professionally secure. Into good talk, baroque, film, travel. Seeks cerebral, slim, pretty, marriage-minded woman, mid 30's-45. Photo. NYM B796

Fun-Loving, Pretty Lady—Looking for a man with substance. I am 31, Ivy League grad and international business exec who loves skiing, tennis, theater and travel - Big Ben to Bali. Seeks nonstereotypical man, 30-40, active, intelligent, sincere, who enjoys life and loves to laugh, for quality friendship/relationship. Note/phone/photo appreciated. NYM U060

Charlie's 4th Angel—Vivacious, attractive, bright music/art lover, shapely, sensuous, 37. Seeks successful male for harmonious relationship. Photo. NYM B794

Handsome Romantic—36, professional Jewish man, marathon runner, seeks creative lady to share the outdoors, NYC, friendship and life. NYM B795

Wanted: Best Friend/Playmate—And husband. Pretty, bright, slender Jewish professional, 30's, expressive and creative. Seeks interesting, stable, successful and responsive man to enjoy the arts, the outdoors and each other. Nonsmoker. NYC area. Letter/photo. NYM U061

How Many More Frogs Do I Have To—Kiss? Attractive, intelligent, 30-year-old Jewish professional seeks her Prince Charming! He must be a sincere, kind, successful Jewish man interested in a happily-ever-after. Kingdom optional. Note/photo/phone. NYM U062

Asian Lady—Charming professional, early 30's, Catholic, seeks sincere, college-educated man. Note/phone. NYM U069

Attractive, Slender Professional—Woman with rich, active life. It would be much nicer sharing it with blue chip male with sense of humor, 50-62. NYM M461

Female Attorney, Slim And Pretty—33, warm and caring, Jewish. Seeks single or divorced, intelligent professional man, 33-40, 5'9" or more, for a serious relationship and commitment. NYM M456

Dance With Me—Pretty, fair-haired, blue-eyed professional woman, 33, former dancer. Warm, down-to-earth, psychologically-minded, good sense of humor. Seeks man, about 30-40, affectionate, unpretentious, insightful, trim, who possesses a sense of humor too, desires intimacy and the joy family life could bring. Bio/photo/phone, please. NYM U064

Money—Is not what I need. Jewish lawyer, 33, never married, musical, funny, sensitive, Manhattanite, beach lover, 5'11", 160, fit. If you are that rare, compatible woman, seize the moment with a short note. Photo appreciated. NYM B798

Shapely Lady MD—Attractive, white (Spanish - European background), petite, 33. Warm, energetic and sophisticated. I like NYC life and cultural events, traveling, dancing. Career is not an excuse. Seeking accomplished, available, educated, equally financially secure gentleman for fun and serious relationship. Photo/letter/phone please. NYM M458

Lovely Asian Female, Please—41, medical man, handsome, very athletic and fun. Photo will get response. NYM M463

Successful, Dynamic Christian Exec—36, handsome, caring, witty. Like arts, movies, dancing. Seeks classy, bright, curvy female, 24-37. Photo. NYM B799

Successful, Overworked Physician—40, enjoys tennis, skiing, outdoors. Seeks attractive, athletic, sincere, fun-loving Jewish female, 28-35. Photo. NYM B810

Successful Professional Male—32, seeks mature female, 23-27. Must be honest, articulate and beautiful. I'm looking for a special woman, secure with a direction. Let's start as friends, enjoy NY, and go. Photo/phone. NYM U065

First Lady Wanted—To constructively balance this divorced CEO's eclectic life style. Please be cultured and competent, soft and classy, with flexible schedule. Recent photo. NYM B496

Very Handsome Hispanic Guy—28, 5'3", sincere, sensitive and romantic, enjoys working out. Seeks nice, beautiful female nonsmoker for love and lifetime happiness. Photo/note/phone. NYM U066

CEO, Successful, Attractive—Funny, personable. Seeks female counterpart, 30's. Photo/bio. NYM B801

Touch Of Class—A caring, bright, beautiful woman with eyes that shine, enjoys dancing, champagne and good conversation. I seek an honest, equally financially secure man, 30-40, with similar likes and attributes. Photo. NYM B806

Now Hear This!—Good-looking, down-to-earth guy, 40, with a well-established business based in LI and NYC, wishes to meet great-looking, slim woman. My hobbies are many but my love is driving a race car. There's a lot more that could be said but now is not the time or the place. Please send photo and phone. NYM B802

European—Successful craftsman desires long-lasting relationship. 5'11", 160 lbs, early 40's. Owns business in Manhattan, resides in Westchester. Enjoys skiing, tennis, travel, water sports, fine foods, fine European clothing and painting. Youthful, handsome appearance. Seeks a lady who is pretty, slender, sexy, sophisticated, down-to-earth, no children, nonsmoker, absolutely not over 35, not particularly religious and doesn't do drugs. I am a warm, caring person who is willing to share my success with someone who is really honest and sincere and takes this ad seriously. If you are materialistic, don't bother to answer. No photo/no response. NYM B805

NJ Marriage-Minded Male—40, 6'1", 200 lbs and good-looking, wants 5'8" or better, Christian female, 30-35, who is considerate, neat, dependable, good-looking with great body, likes the outdoors, fishing, hunting, etc, home and kids. No response without letter and photo. NYM U078

Ready And Willing—I'm 31, pretty, Jewish and professional. Desire to meet man who loves nature, the fine arts, animals and children. Sense of humor essential. Photo/phone/note. NYM B808

Very Attractive PhD Professional—33, 5'8", USA/Israeli citizen, writer, pianist, athlete. Seeks bright, attractive woman who wishes to combine her career with true intimacy. Please write, photo. NYM B809

Bright, Handsome Gentleman—6', 40. Seeks beautiful lady. Photo. NYM M417

Striking Brown-Eyed Brunette—Independent businesswoman, raised in mid-west, well-educated, 39, sociable and fun-loving. Enjoys sports, theater, music and country weekends. Seeking formerly married man, 40's, tall, attractive, warm and professionally accomplished. Hoping to marry sooner rather than later. Note/photo/phone. NYM U076

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Pretty, Brainy MD—34, Jewish, seeks loving, committed partnership with warm, smart professional man, 30-50, who enjoys closeness seasoned with humor and conversation. I love the movies, NYC, books, travel and moderately strenuous outdoor activity. NYM U067

Incurably Witty Literate Man—Youthful 44, has own wine business. Seeks woman, 28-40, who is sweet, lovely, passionate and cultured. Do you exist? Photo. NYM B827

Sexy, Sensuous Divorcee—32, 5'5", slim, dark hair, dark mysterious eyes, fair skin, romantic, intelligent. Has weakness for intelligent, tall, dark-haired, blue-eyed, successful man, 35-45. Looking for serious, loving relationship. Photo. NYM U075

Vulnerable, Lucid, Caring—Professional man, financially successful, 49, 5'10". Enjoys hiking, beaches, dance, theater, poetry, sciences. Needs very bright, emotionally available, comely woman, 30-39, who wants to hold hands, marry and have children. Photo/note. NYM B843

The Calendar Says—I'm 58. Mind and body disbelieve it. I'm a divorced Jewish man with a sense of humor, who's warm, outgoing, supportive, sincere, a self-employed business professional with varied interests, and considered attractive. If you're a Jewish woman, 48 plus, unpretentious, self-reliant with a sense of humor, honest, sensuous and intelligent, please write. NYM U095

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Enjoy Sharing, Caring, Arts—Jazz, tennis, travel? Great Neck Lady seeks bright, witty, 57-63, secure man. NYM B836

NJ Woman Of Substance—Upper-middle class, slim, elegant, sophisticated, world-traveler, creative, vibrant, 50's, sailor. Would like to meet compatible man. NYM B812

Quality Guy—I am a good-looking, Manhattan Catholic male, 31, generous, warm, sincere, witty, personable and honest, full-time professional, part-time graduate student. I enjoy movies, dining, exploring and walking NY. If you are a Manhattan Catholic female, 24-32, classy, very pretty, bright and wholesome, share the same values and enjoy the city as well. Let's share them together before they pass us by. Photo/note/phone, please. NYM M451

I Swear To God—I'm a normal 32-year-old, professional Jewish male. I'm 5'11", have all my own hair, athletic, in great shape and considered handsome. You are a good-looking Jewish female, 25-35, with similar qualities and never served any time in jail. Send picture/note, and I will do the same. NYM U096

Young 52, Pretty Psychoanalyst—Independent, proud and discriminating, well-loved by her children, patients, pets. Radiates warmth, honesty, intelligence, sensitivity. Seeks good-looking, secure male of integrity, involved in his life work and appreciative of mine, whose goal is also eventual commitment. NYM B790

Serious Fun—Attractive professional woman, Jewish, mid 40's, 5'7", no kids, likes good conversation, politics (liberal), ethnic dining, travel. Seeks male nonsmoker. No drugs. Photo. NYM B837

Eastern Soul · Western Mind—Builder/architect, 33, seeks dynamic, pretty lady, 23-30, for warm relationship. NYM U070

European Lady—Mid 30's, attractive, stylish and fit, highly-educated, multilingual, successful, seeks European man or sophisticated American, under 48 with similar attributes. NYM U080

Ballet, Tchaikovsky, Michael Angleo—Are the inspirations of an attractive cardiologist, 41, interested in meeting an attractive woman of similar interests. Photo appreciated. NYM M469

Sunday Kind Of Love—Vibrant, pretty Italian-American, warm, witty, petite, earthy sophisticate seeks attractive, successful, bright, sincere man of character and wit, 39-53, to share the simple and finer things in life. Photo. NYM U049

Let's Get Lost At My Beach Apartment—Fun, very handsome Jewish hunk, 27. Dreams of making a bright, tall, slim knockout, 20-28, the happiest woman in the world. Photo a must. NYM U097

Tall, Handsome Professional—49, good sense of humor. Loves theater, Mets, Jets, good food and traveling. Looking for meaningful relationship with intelligent, beautiful woman, 35-40. Note/photo/telephone number please. NYM B782

Of Utmost Quality—Attractive female professional and artist of genuine, fun-loving and stable nature. 31, 5'4", 110, slender and fit. Seeks attractive, accomplished male, 28-40, to share positive outlook and love of the arts, antiques, film, travel and various sports. Open to new possibilities. Photo, please. NYM U098

Travel With Me—Tall, beautiful Jewish female, 38, successful, reformed workaholic, now taking time to smell the roses, seeks tall Jewish male. Travel to the Grand Canyon, Alaska and Canadian Rockies for rafting, hikes and cruises. Any beach, waterfall or ancient ruins okay. Adventure and elegant travel. Share laughs, feelings and costs. No smokers, no drugs. Note/photo/phone. NYM M471

Jewish Widower—With Paul Newman eyes, loving father, youthful skier, sailer, 45, 6', successful. Seeks bright, beauty, 30's early 40's. Photo. NYM M464

Blond Psychologist—42, slim, stunning. Seeks interesting man. Photo. NYM B740

Handsome, Sophisticated Attorney—48, seeks tall, sexy, beautiful lady, 20's, to share good life. Photo/phone. NYM B822

I'm a 6'1", Dark-Haired—And handsome book publishing exec, creative, intelligent and fun. If you're 25-35, taller than shorter, cute and passionate, let's meet and enjoy the good things: Mozart and Methany, Return of the Native and Return of the Jedi, Cappuccino and Cap Day at Shea, roaming the city and romance. NYM B820

A Beautiful Sunset—And that one "special" man. Very pretty, slim, classy, Jewish suburban widow, 42, seeks a sincere and caring man for Chapter 2. Photo, please. NYM M472

Marriage-Minded Manhattanite—Very good looking, 41, classy yet down-to-earth, shy and humorous. Seeks shapely lady, 30-40, to share love and life. Photo/phone/note. NYM B819

Pretty, Nature/Arts Lover—44, wants to explore woods/city with someone other than girlfriends. NYM B791.

Outgoing NJ Woman—5'8", attractive, slim, seeks male counterpart, 55-65. If your integrity and sincerity match mine, we might be a "match". Love of the outdoors, interests in classical music and Judaism a plus. Bio, please. NYM U033

Successful Psychotherapist—33, 5'11", Jewish. Rugged/intelligent good looks. Playfully cerebral, romantic, spiritual, outdoorsy. Diverse interests. Seeks pretty, sensuous, playful, inquisitive woman, 24-32 - earthy yet classy, with Jewish heart and eclectic spirit, for loving, lasting relationship. Photo please, note. NYM B729

Photojournalist And Theater Buff—39, 5'6", divorced. Looks for bright, warm, independent woman who has seen it all but not lost her sense of humor. It's the soul that counts, packaging unimportant. NYM B792

Handsome, Successful, Easygoing—Non-Manhattanite, 27, tall, slim, intelligent, ambitious, honest, quiet, funny, sensitive, considerate, adventurous - that's me. You're bright, very pretty, like to laugh, curious to hear more. Handwritten letter/recent photo/phone. NYM U039

Fair Lady With Dancing Feet—Owns gracious home in Great Neck with golf and tennis. Seeks romantic partner, 57 plus, to share the best that's yet to be. Handwritten note please. NYM B749

Perceptive, Reflective, Clever—Artistic man, 36, persistent sense of humor; good-looking, with fine body; seeking harmony with smart, pretty, easygoing woman, 25-35ish. Photo please. NYM B824

For A Special Woman—Nice-looking, intelligent, successful male physician, 46, athletic, warm, sensitive and loving, interested in committed relationship with petite, slim, refined, soft-spoken, very feminine, warm and sincere woman. Phone/bio/photo. NYM M465

A Winner—Must be seen to be appreciated. Beautiful, fun-loving, successful female, 35, looking for Mr Right. If you are a caring, witty, attractive and successful Jewish man who loves the excitement of the city and the serenity of the country, please send photo/phone. NYM U079

Nice Jewish Gal—Seeks nice Jewish guy. Me: 35, administrative assistant who likes Atlantic City, biking, walking and spontaneity. You: 32-42, who likes the same. Phone/photo/note. NYM M466

Traditional Jewish Values—Good-looking, successful, secure financially and emotionally, youthful 39 and seriously ready to settle down. You are a very attractive, direct, honest, considerate woman, 27-35, who shares with me the truely important values in life. Let's exchange photos. NYM M467

Pretty, Petite, Shapely Surgeon—32, sensuous, sensitive, multi-racial, Ivy-educated Manhattanite who is into fitness and who enjoys the finer things; am comfortable at black tie affairs as equally as at the ball game. I enjoy tennis, theater, fine dining, travel, dancing. Seeking truly handsome, classy, sophisticated, equally financially independent, athletic, 5'10" plus male with sense of humor, non-smoker, for fun-filled, loving, lasting relationship. Race unimportant. Photo/phone/handwritten note a must. NYM U106

Jewish Man—28, handsome criminal lawyer, athletic, seeks pretty Jewish woman, 24-30. Photo prefered. NYM U083

I Illustrate Books—And write comedy. Very pretty, 30's, 5'7" and brunette. Loves skating and sailing. Seeking man who feels he has no emotional limitations and that love sets you free. Children fine, photo/phone. NYM B838

Baseball And Love—That's what spring is all about. Slim, fun-loving, successful female seeks male, 32-42, who's willing to share all that spring offers. Note/photo. NYM M459

Special Woman Wanted—Race, color, creed, age unimportant. Beauty, intelligence are. I am 60, wealthy, worldly. Phone, photo please. NYM B839

Phantom Of The Personals—Behind this mask is a 35, very handsome, tall, trim, single Jewish male, ready to carry you away. Mate to match my wit, charm, humor, looks, along with 1 imperfection. Send note/photo without mask and we'll share the music of the night. NYM B841

Strikingly Attractive—Classy female executive, European-born, in her 40's, would like to share her life again with very special, successful man. NYM U103

I'm All Woman—Can you handle me? Beautiful, classy, vivacious, model, intelligent professional, athletic - specialty tennis and golf - sensuous, 40's. Looking for Mr. Right. Photo a plus. NYM B846

Preppie Jewish Male—Blue-eyed investment banker, 28, seeks beautiful, vivacious Jewish woman who enjoys skiing, windsurfing and paddle tennis. Photo a must. NYM B783

Very Attractive—NJ female attorney, single, 5'3", shapely, Jewish. Seeks bright, appealing, caring man (38-50) to share life. Phone/photo. NYM U016

Megabytes Of Warmth And Wit—Classic Italian beauty, "914", 40's, professional. Seeks man, 40-55, of integrity and substance for mutual nurturance. NYM B730

Scandinavian Woman—Pretty, bright, 39, tasteful, with natural style. Seeking tall, athletic, accomplished, quality man for future together. Photo appreciated. NYM U073

Cultured, Refined, Sexy—Professional, seeks someone to share her love of the arts, sailing, entertaining. Prefers tall, single Christian preppie gentleman, 45 plus, for TLC. Photo/phone. NYM B811

Perceptive, Caring, Good-Looking—Hudson Valley gent, 54, intelligent and active, non-smoker. Would like to meet educated, attractive, active woman with varied interests and a good sense of self. NYM B816

Male, 31—Intelligent, cultured, creative, sincere and secure. Seeks woman with similar attributes for friendship/partnership. NYM B828

Isn't It Romantic?—Meeting through an ad. Or is it only expedient? Vibrant woman, 38, 5'10", seeks her special someone. I'm attractive, successful, caring, fun-loving. Are you? If so, I invite you to send a note and photo. NYM U105

Earthy Menschette Artist—49, slim, casual, (a tad off-beat), literate, very smart, seeks kindly rooster to help warm emptied nest. NYM U091

There Really Is—A terrific single guy, 31, tall and slim, sensitive and sincere. Looking for a special Jewish female, 25-33, to share life's merry-go-round. Tell me about yourself. NYM U092

Pakistani PhD—Male, 33, seeks sincere, marriage-minded female. NYM U093

Looks, Style, Brains—I have and seek in erudite, successful, handsome, sincere Jewish man, to 46. NYM B829

Beautiful Blond—32, Wasp, Wall Streeter who enjoys skiing, jogging, movies and romantic dinners. Seeks successful, attractive, 30-40, 6' plus, athletic man who knows how to enjoy life. Note/photo. NYM B830

Witty, Attractive Writer—Seeks Mr. Superb, 50 and up, to adore. NYM B831

Investment Banker—Ivy, Wasp, Manhattan, 40's, 6'2", seeks sane, attractive Manhattan woman of substance, with sense of humor, over 5'6", thin, nonsmoker, 30-50, who wouldn't ordinarily answer personal ads, for romance. Send bio/note, phone, recent photo. NYM U094

Unconventional Chorister—Easygoing Wall Street professional, 34, Jewish, tall, husky and athletic. Enjoys beachcombing, backpacking, concerts in the Park and good friends. Seeks the company of a tall, brainy and fun-loving woman with whom to make sweet music. NYM B834

Small Blond—Fit and feisty, morning grouch, indifferent cook, would-be writer. Seeks man, 33-43, with high IQ, who is sober, sane, sexy and solvent. Literary or artistic types preferred. NYM M406

Good-Looking Romantic—33, 6', 180, athletic, Wall Street lawyer, seeks younger woman to care about and share theater, candlelight dinners, dancing all night and conversation about anything except work. *Let me sweep you off your feet.* Note/photo a must. NYM B823

Professional, European—Bright, good-looking. Seeks attractive, educated lady, 28-33. Photo/phone. NYM M450

Offbeat Single Male—Non-religious Jew, 30, PhD, 5'7", with Italian looks. Dislikes crowds, dancing, clubs, TV. Has passions for reading, exercise, wine, art, humor. Seeks shy, warm, female lover, 20's, with similar passions. Note/photo/phone. NYM M452

Extremely Bright, Distinguished Man—Literate, clever, friendly, loyal, intense, handsome, bearded, 42. I've earned two doctorates. I work at an important and interesting job, and am an amateur novelist. I'm in fine shape: 6', medium build. I hope to meet an exceptionally gifted, intelligent woman, very pretty, trim, warm, loving, vivacious, sly and clever, well-educated, 30's, vitally interested in literature, the arts, classical music - a rare, lovely, cultured, expressive person, with taste and character, high aspirations but few pretensions. A love of nature, sports, and European travel would be pleasant. Please no smokers, druggists, yuppies. Note/photo. NYM B825

Laughter, Music, Sports, Politics—Romantic dinners, enjoyable talks and hopefully you: female, 22-32. I'm a male attorney, 32. Photo/phone. NYM B835

Always Doing Something—Looking for someone to do it with: restaurants, theater, movies, travel, sports, whatever. Successful male, 38, seeks attractive woman, 25-35, 5'-5'5", for intimate, exciting relationship. *Answering this will be a pleasant surprise.* Note/phone/photo optional. NYM U099

Adorable, Pretty, Jewish—21, with great body and personality, seeks an athletic, successful GQ guy. Photo a must. Reply NYM U102

DDS, 32, European Background—Half Jewish, mother of one, homeowner. Seeks professional male, 30-38, for marriage. Bio/photo/phone. NYM B844

Sincere, Smart And Sexy Woman—Seeks sensitive, successful, cerebral man. Have done MBA/Wall St. Now want marriage/kids. I'm 34, 5'4", nonsmoker, non-NY, Jewish (not religious). Combine platonic/philosophical with practical traits - you too? Note/photo, please. NYM U104

Life's Simple Pleasures—They mean a lot to me. If they mean a lot to you and you're female, intelligent, attractive, slim, you should respond to this ad. I'm a tall, attractive, successful attorney, 35, who's ready for a serious relationship. Photo a must. NYM B845

Tall White Female—27, attractive professional seeks a friend first. NYM U084

Pretty, Slim, Smart, Sexy—Warm, outgoing, successful, late 30's, seeks confident aggressive businessman or professional. Photo please. NYM B826

Successful, Tall Man, Late 40's—Good-looking, slim, well-traveled, educated and easy to get along with. Would like to meet a slim, smart business or professional woman in her early or mid 30's, who's *interested in a real friendship and maybe more.* Letter/photo/phone. NYM B797

Broadway Producer—42, very attractive, 5'6", 150 lbs, stocky, unattached, Jewish. Seeks woman in her 30's, who is very good-looking, self-assured, bright and successful, who wants an honest partner who is romantic and sharp. Photo a must for reply. Life is too short. NYM U077

Bright, Classy, Attractive—Tall, caring Jewish female, 55, Westchesterite loves good dining, beaches, baseball, tennis and lots of hand-holding. Looking for my best friend, between 50-60, to have a fantastic relationship. NYM U088

Be A Successful Woman—Open to magic. Be a professional or entrepreneur who is slim, attractive and "willing" to have a permanent "magical" relationship. Be 37-43, warm, soft and enjoy dancing. Let's meet - if we choose to explore, something real can happen. 6', slim, 52, young mind, body, spirit. Note/photo. POB 834, Planetarium Sta. NYC, 10024.

Radiant And Responsive—Bright, attractive, fun-loving Jewish woman with a touch of European class and an openness to life, would like to develop a close, caring, communicative relationship with her counterpart - that tall, Jewish, well-educated, Renaissance-type man, strong/vulnerable, 40's-50's, who knows who he is and is enjoying the experience! NYM U089

Fair Lady—Bright, pretty, professional, sometimes reserved, often amused, always well-spoken, would be happy to meet a gentleman of similar qualities, 32-45. Note needed, photo requested. NYM B804

First Time Ever—And only time. Single Jewish guy, 36, 6', professional and above all a mensch. Would like to meet a single Jewish female with traditional values. NYM B848

ANNOUNCEMENT

Fun-Loving, Sightless Married Man—Looking for man or woman to enjoy handicapping thoroughbreds at NY and Fla tracks. NYM U086

Metuchen, NJ—Is where you got off the train from NYC on 3/28 at 12:15 pm. You were tall, blond, pretty and carried Money Magazine. This handsome bachelor would like to meet you. NYM U068

Pretty Female—25, seeks male travel partner, 24-29, nonsmoker, for steady relationship and trip to Australia in near future. Serious replies only. Photo, please - or accurate self-description. NYM U090

Remember Michaelangelo?—Woman who advised me about the artist while buying Liz's book on 86th Street on Thursday, March 31, please drop me a line. I feel I made and lost a long-time friend in seconds. NYM B800

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 618

BY MARY ANN MADDEN

GALILEO GALILEI GALIAMUS—Italian astronomer, physicist, mathematician, and Latin scholar.

GUY DE MOWPUSSANT—distinguished French writer, author of "The Necklace," "Bel Ami," and "Dead Cat on the Lawn."

IGOR FEDOROVICH STARVINSKY—unsuccessful Russian composer.

THOR HYDRADOLL—explorer and inventor of the many-headed Barbie.

GEORGE GORDON, LORD BUYWRONG—English romantic poet and failed entrepreneur.

Above, a fractured Who's Who. Competitors are invited to provide a brief description for one mangled famous name of past, present, or fiction.

Results of Competition 615, in which you were asked for the title and a brief description of an article or department typical of this magazine.

Report: I realize that we're a shallow lot. A friend of mine once remarked that she let her subscription to *New York* expire because she knew where to send for food and her apartment was finished. And listen, she had a point. But some of you are cruel. It was fun to see us made sport of. But "humorous" references to pieces on the homeless seemed out of place. And a bum rap. In any event, I, for one, do not wish to hear another word, not another *word,* about any person named Trump. Especially when used in a sentence containing a card trick. Jokes about cards. You know, trump card. Get it? Well, I bet you do. And not a moment too soon, either.

First Prizes of two-year subscriptions to "New York" to:

POWER PENS
What the Right People Write With.
Anne Scott, Solon, Ohio

NINETYSOMETHING
Cigars and Conversation With Mr. George Burns.
Lester Krumholz, Hyde Park, Mass.

THE HIPPEST WORD IN N.Y.
Who's Saying It. Why, Where, & How You Can Say It.
W & K, Portland, Ore.

Runner-up Prizes of one-year subscriptions to "New York" to:

VANITY, THY NAME IS TINA
Ex-Brit Tina Brown, feisty editor of *Vanity Fair,* is making it big in the colonies. Ellen Hopkins tells how, why, and with whom.
Richard P. Monley, Birmingham, Mich.

ATTITUDE DU JOUR:
The Rudest Waiters in New York.
Larry Laiken, N.Y.C.
also prize to: Richard Burke, Ho-Ho-Kus, N.J.

BEST BETS
Little Shop of Auras
Dim lights, soft music, and unusual aromas help entice clients at We Really Make Scents, a new perfume boutique.
Craig Wolfson, Spring Valley, N.Y.

And Honorable Mention to:

SOUR OF LONDON
Mr. Peepers got back, only just, from the land of the Blueprince, where they're glib-as-you-please and meaner than pit Corgis. They Dole it out there, too.
Darius Jedburgh, Tuckahoe, N.Y.

NEW IMPROVED JERSEY
Rediscovering the Garden State's Vacation Resorts.
Marlene Anderka, Cambridge, Mass.

HAPPY NEW CENTURY
What top New York hostesses are planning for December 31, 1999. Restaurants and clubs are already taking reservations.
Rosalind Ellis Heid, N.Y.C.
sp. ment.: Chris Lewnes, Brooklyn

MOURNING'S AT SEVEN
With only a smattering of calculus, and less Greek, these city grade-schoolers are at an age when taunts like "dumb bunny" really hurt.
Jeanne Beaulieu, Wellesley, Mass.

WONDERFUL WEDNESDAY
You may have thanked God for Friday in the past, but this season, Wednesday is in.
L. Soth, Northfield, Minn.

BEST BETS
Lawhide
The Twelve Sleekest Leather Attaché Cases in Town.
Jane Jones, Cambridge, Mass.

THEATER/John Simon
Mr. Papp's "innovation"—allowing a non-Scots actor to play Macbeth—results in a travesty of this admittedly overrated "masterpiece."
Anthony Rock, Scarsdale, N.Y.
sp. ment.: J. Armstrong, H. Brown, N.Y.C.

ART/Kay Larson
I Remember MOMA
A retrospective reminds us of the museum in its heyday.
Paula Doherty, Fall River, Mass.

THE NEW MELTING POT
Tacos With Bechamel?
Gael Greene reviews the latest craze for mixed ethnic cuisine.
Sheila B. Blume, M.D., Sayville, N.Y.
sp. ment.: K. S. Morgan, N.Y.C.

MINIMUM-SECURITY PRISON NOTEBOOK
A new weekly column devoted to enriching the sheltered life-styles of former Wall Streeters.
J. M. Tribelli, N.Y.C.

CITICOP
Walter Wriston's Daring Proposal to Privateer New York's Finest.
Chris Doyle, Burke, Va.

THE NATIONAL INTEREST/Joe Klein
For the Love of Pete
The chemistry's right, say Du Pont supporters, for a Bush–Du Pont ticket in November.
Louise Jackson, Fall River, Mass.
sp. ment.: John Carbone, Cambridge, Mass.

FAUX MAS AND PAS
What to do when embarrassing people claiming to be your parents want to meet your friends, go to your favorite restaurants, and come to where you work.
T. Nash, Winston-Salem, N.C.

FOOD NEWS: True Grits
Down-home cookin' and country charm prevail at Southern Comfort.
Selma Ellis, Glenview, Ill.

TAILS OUT OF SCHOOL
Dog Owners Rate New York's Obedience Trainers.
Marc Doyle, Burke, Va.

SAY GOOD-NIGHT, GRACIE
Behind-the-scenes tax-saving negotiations are revealed as Mayor Koch plans to move the mayoral manse to New Jersey.
Uri Lemberger, Long Beach, N.Y.

NAYWIRE
Cableless Families Explain Their Unusual Life-styles.
Tim Hanley, N.Y.C.

THE NOUVEAU RICHE OF TAX REFORM
Certified Public Accountants: Their Lives, Loves, and Secret Dreams.
Martin Edelstein, Brooklyn

PLAY IT AGAIN, SHAM
With Broadway's presentation of earlier hits "Anything Goes," "Cabaret," "Me and My Girl," "The Music Man," and "Streetcar," we have yesterday's shows at today's prices.
Carl Wolfson, Spring Valley, N.Y.

LARDS OF FLATBUSH
Profiles of Brooklyn's Fattest Residents.
Greg Gottlieb, McLean, Va.

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COMME SEA, COMME ÇA
What's "in" in oceanfront houses and what's still available for summer '89.
Karleen Heller Ravnitzky, Peekskill, N.Y.

OFF OFF OFF OFF BROADWAY
Plays That Are Big in the Boroughs but Won't Make It to Manhattan.
Edwin P. Rapport, Shaker Hts., Ohio

FAILING YUPPIES
A New Type of Urban Decay.
E. Mark Gross, Monsey, N.Y.

PRELUDE TO THE AFTERNOON OF A FONZ
Henry Winkler is Tired of Retirement.
William Leary, Chicago, Ill.

THE POSTMAN DOESN'T ALWAYS RING TWICE
In the South Bronx, sometimes he doesn't ring at all. A review of the best and worst post offices in the city.
Anna Lambiase, Brooklyn

THE SPORTING LIFE
Strawberry Fields for Errors.
Ben Gottlieb, McLean, Va.

WE'LL HAVE MANHATTAN, THE BRONX, AND . . .
Many people in the forgotten borough think they would be better off as a *former* borough, and the rest of the city is no longer laughing. Here's why.
Wayne M. Ozzi, Staten Island, N.Y.
sp. ment.: Carol Milano, Brooklyn

THE DARK SIDE OF "MOONWALK"
Michael Jackson's autobiography is a near-total eclipse.
Fisk Krumholz, Hyde Park, Mass.

THE SMART MONEY'S ON . . . WHO?
You may never have heard of "Tommy D," but the underground and underworld are betting he's our next mayor.
Don Fay, Narragansett, R.I.

JUST SAY NO
Japanese Drama Comes to City Center.
Abby Leichman, Teaneck, N.J.

THE ALL-NIGHTERS
Seek-and-salvage teams try to find children of independent means whose whereabouts are unknown at 11 P.M.
David I. Warren, Chagrin Falls, Ohio

WHERE HAVE ALL THE WRINKLES GONE?
Dry Cleaners to the Rich and Famous.
William S. Wallace, N.Y.C.
similarly: Dr. & Mrs. Leiman, Mineola, N.Y.

NEW YORK MAGAZINE COMPETITION NUMBER 615
Competitors are invited to compose the opening paragraph of a novel about evildoing in Tudor England, including the words poltroon, coxcomb, popinjay, cuckold, and 'sblood.
Barbara Burke, Ho-Ho-Kus, N.J.
sp. ment.: Susan Moloney, West Milford, N.J.;
Laura Shea, Brookline, Mass.;
Tom Cerva, Harvard, Mass.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 618, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by April 22. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 23 issue. Out-of-town postmarks are given three days' grace. ■

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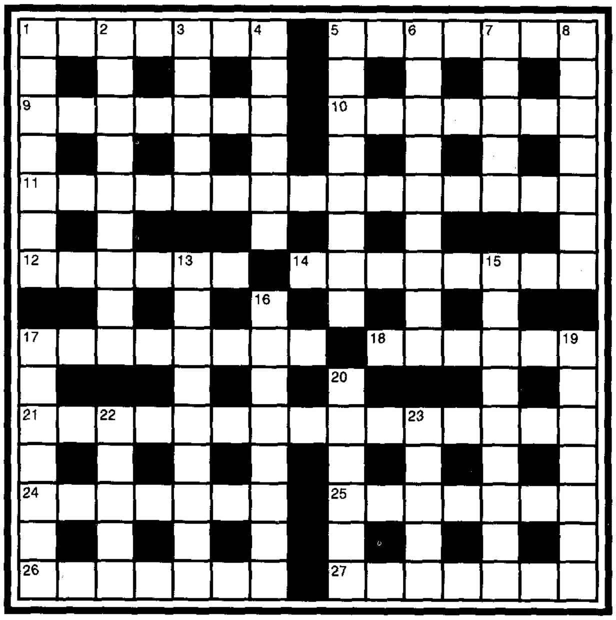
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 A procession—one that is held in historic city. (7)
5 As whips are re-applied, it's with intent to sting. (7)
9 Express going north and further, carrying bags back. (3-4)
10 A practical person is alert at sea. (7)
11 Brief personal details provided by letters from a vessel. (9, 6)
12 Fish from the deep freeze? (6)
14 Wrecked on an island inhabited by birds. (8)
17 Passed on, but still has a share in the action. (8)
18 Stop marine slaughter. (6)
21 Borough with palm path—intriguing setting for snappy book. (10, 5)
24 Frank confusing increase with a loss. (7)
25 Hold damaged tin can—empty. (7)
26 Top worker holding Doctor of Divinity to be small fish. (7)
27 The remainder live around the bend. (7)



DOWN

1 Criticise expert with a cure. (7)
2 Adequate supplies of underwear, proverbially. (4, 1, 4)
3 Over cast actor? (5)
4 Suggest I, the person indicated, should get in place. (6)
5 Somewhat hot—door's open in the mess. (8)
6 Marine hazard, so listen at bridgehead in position. (5, 4)
7 Tom-noddy and I do it, up the creek. (5)
8 Deliver an upper-cut here in the Home Counties? (7)
13 Material is one with stripes and everyone's in it. (9)
15 Distinguished directors? That's right. (9)
16 Doubly attentive to the applause? (4-4)
17 The first payment I posted off, probably. (7)
19 The man who's proposed. (7)
20 Bar for typists. (6)
22 Confessed to having been in possession. (5)
23 She takes an inordinately long time grasping the point. (5)

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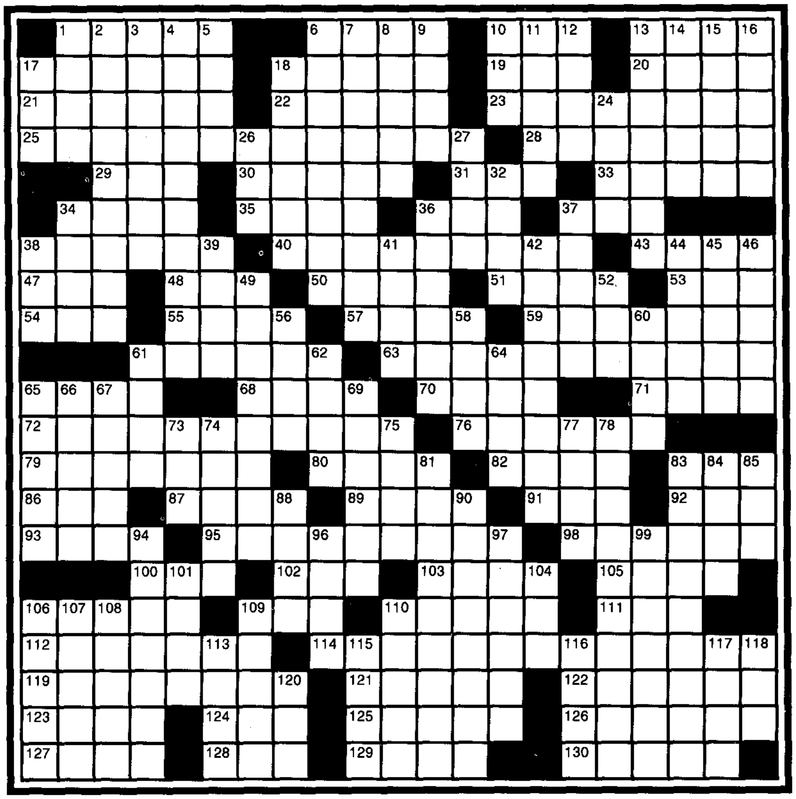
'20 YEARS OF OSCARS: II' • BY MAURA B. JACOBSON

ACROSS

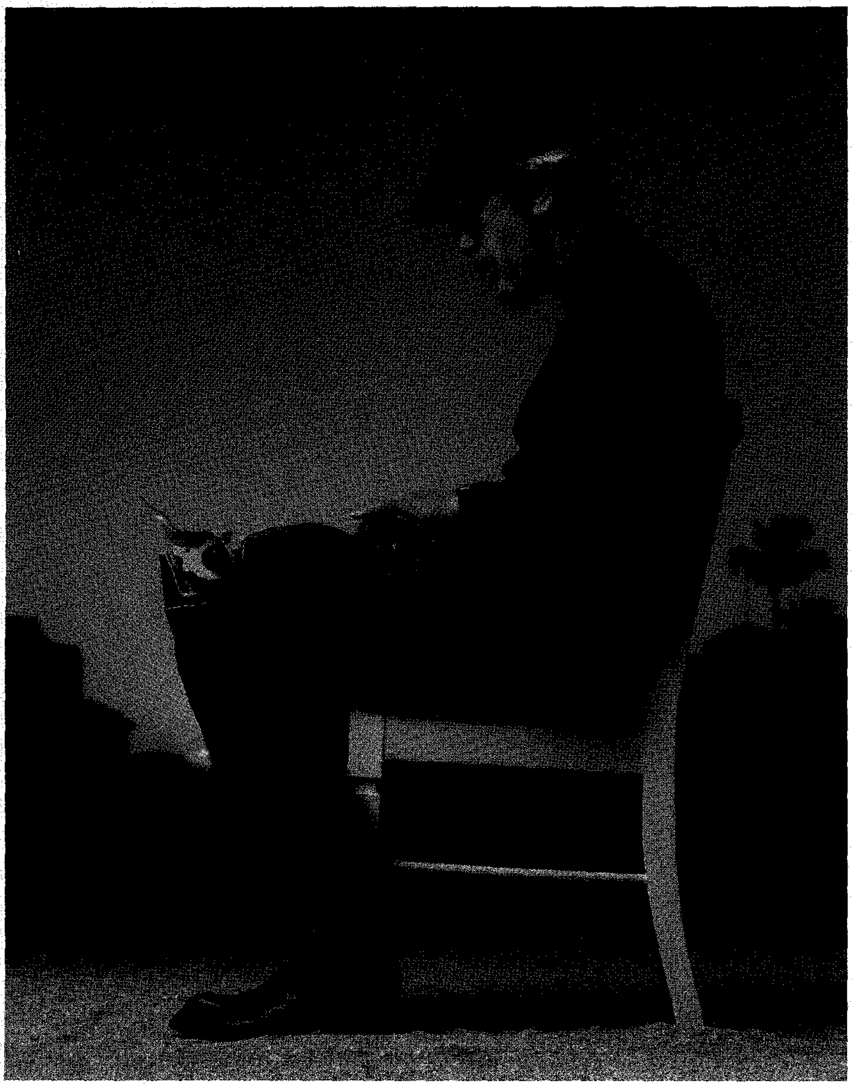
1 —— crow flies
6 Prefix for plasm
10 Pryor's "Oz" role
13 Sweet spreads
17 Gibson of tennis
18 "—— lovely as a tree"
19 Kiltie's single
20 "Able was I —— saw Elba"
21 Carter's hometown
22 Roman consul, 87–84 B.C.
23 Doing a double take
25 Director, 1980
28 Film, 1986
29 Clinging vine
30 E'erlasting
31 Museum offering
33 Zasu of old flicks
34 Sheet-music symbol
35 "—— Shanter"
36 Double this for a deadly fly
37 Function
38 Fatal food
40 Supporting actress, 1983
43 Rip-off
47 Stable staple
48 —— de plume
50 Midpts.
51 Sulky expression
53 Orthodontist's org.
54 Wood layer
55 Condemn
57 Brat's retort
59 Film ad
61 Of the ankle
63 Actor, 1982
65 Mountain: prefix
68 Campus area
70 Willingly
71 Schools of thought
72 Nominated actress, 1987
76 Ecclesiast
79 Military caste of old Japan
80 Oklahoma city
82 Shah Pahlavi
83 Number for tea
86 Literary scraps
87 Mex. miss
89 "—— a man with seven wives"
91 Part of R.S.V.P.
92 Start of a cheer
93 Cravings
95 Supporting actor, 1985
98 Wyeth's Christina, and family
100 Son of 124-Across
102 Eithers' correlatives
103 Mythical galley
105 Cowpokes' assents
106 One of the Nasts
109 Stop —— dime
110 Building level
111 Distant
112 Film, 1984
114 Director, 1978
119 Base for a statue
121 Fountain orders
122 High-pressure
123 Sponsorship: var.
124 Important Khan
125 Bitter drug
126 Evoke
127 Bakery buy
128 Chop down
129 Darn
130 Colleague of Freud

DOWN

1 Isomeric
2 Equilibrium
3 Ali Baba's unwitting benefactors
4 Actor, 1981
5 Side of New York
6 Plague
7 Faces defiantly
8 Mortise insertion
9 A Bradley
10 Child's card game
11 All thumbs
12 Fervor
13 Piers
14 Running rife
15 Forget-——
16 Autographs
17 This mo.
18 Alcohol-based solvent
24 Toy-pistol ammo
26 On a pension: abbr.
27 Short race
32 Enlist again, to G.I.'s
34 Newcastle export
36 Cushion adornment
37 Driver's about-face
38 Toasters do it
39 Hussein's queen
41 Lackluster
42 Apprises
44 Phone-bill units
45 Revoke, as a legacy
46 "The Bells of St. ——"
49 Malaria carrier
52 Fido's I.D.
56 Must, Scottish style
58 Scissors stroke
60 "Whose Life —— Anyway?"
61 Tree of Colombia
62 Past bedtime
64 Brynner's co-star
65 Anthem opening
66 Tennessee county
67 Violinist Mischa
69 Fabrics for jeans
73 Jan.–Dec. periods
74 Laurel's cohort
75 Hoarfrost
77 Pinza
78 Actress, 1979
81 Olympics event
83 Machiavelli opus
84 Hits the jackpot
85 Goddess of plenty
88 Ever's go-with
90 Ruby-—— hummingbird
94 Least joyful
96 Ancient Syria
97 Exit
99 Letters sent by ship
101 Partner of dregs
104 Olive of the comics
106 French royal name
107 End of the Greek alphabet
108 Zenith's opposite
109 Orange or Indian
110 Piano practice
113 Deseret, today
115 Mosque leader
116 Durrell heroine
117 Black, in Blois
118 Toronto's prov.
120 "L.A." or Murphy's



Solutions to last week's puzzles appear on page 149.



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